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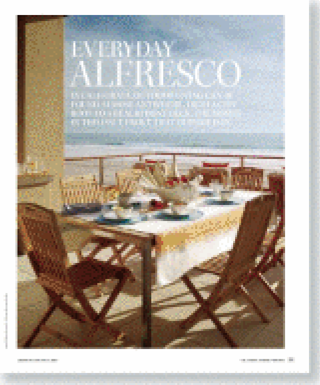

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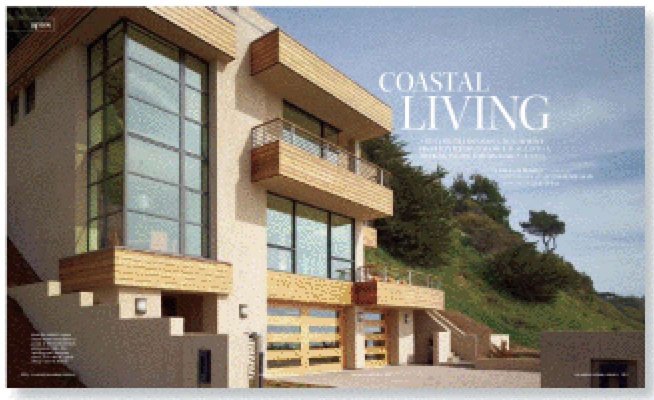

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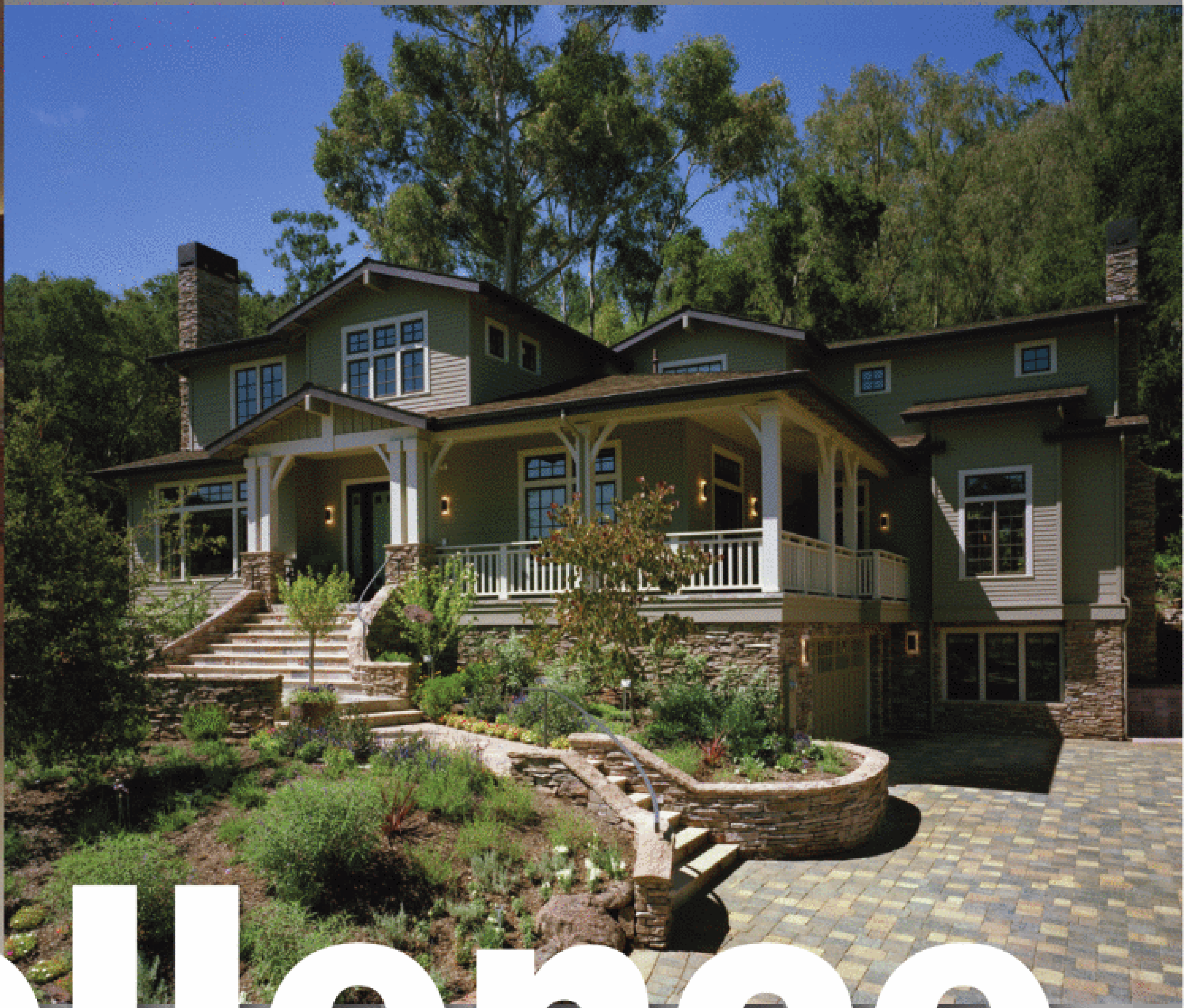

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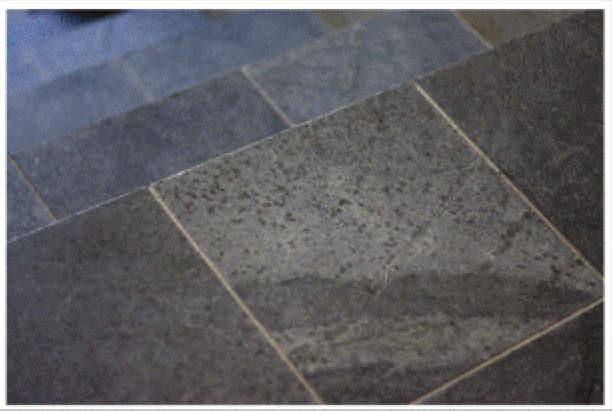

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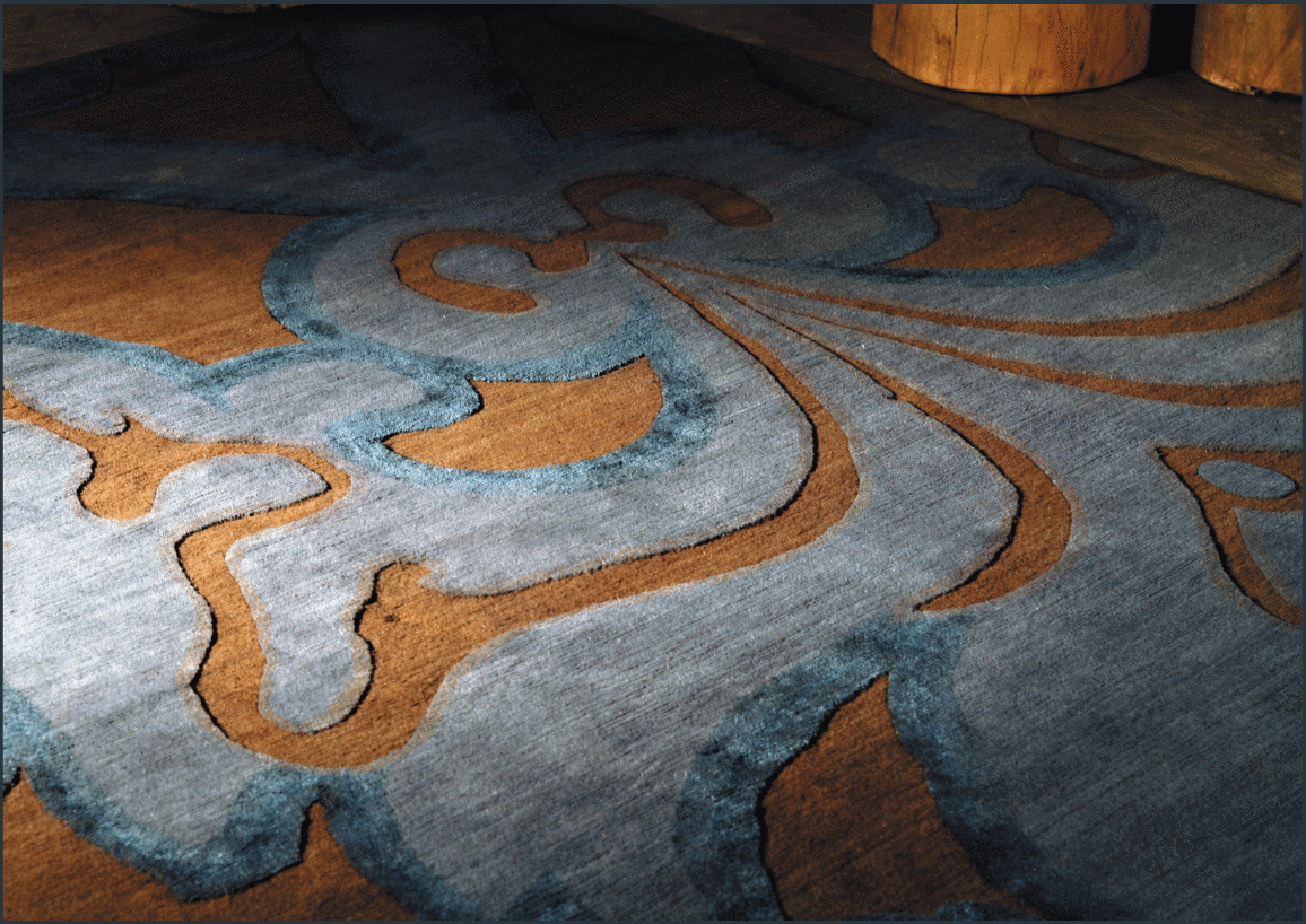

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"The highest expression of two of the world's most basic materials–wool and silk." Stephen, always the perfectionist, chooses each rug carefully for its own unique qualities. While a finely knotted Tabriz in subtle colors may suit a Tuscan villa, a more geometric home design requires a different weave and texture. All are beautiful. All are naturally excellent and imbued with lasting value. Every knot is tied by hand. And the integrity and creativity of the individual producers that Stephen works with is immediately evident in the artistic range of the many rugs on display in his gallery.

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When asked about the transcendent appeal of quality rugs, Stephen says, "Rugs are one of the most pure manifestations of human energy. They embody ancient tradition and artistic expression. Like any art form, some rugs represent the craft while others go beyond craft and offer us a new viewpoint and perspective. Some are comforting, others are breathtaking in their effect."

"The hero of the story is not the knot." Stephen also has a special message for you. "For the past 30 years, in my travels to the great rug weaving centers of the world, I've discovered that the most important aspect of rug is not the region it comes from. Nor is the number of knots per square inch. It's how the nuances of design, color and texture all come together to tell a story that resonates with you."

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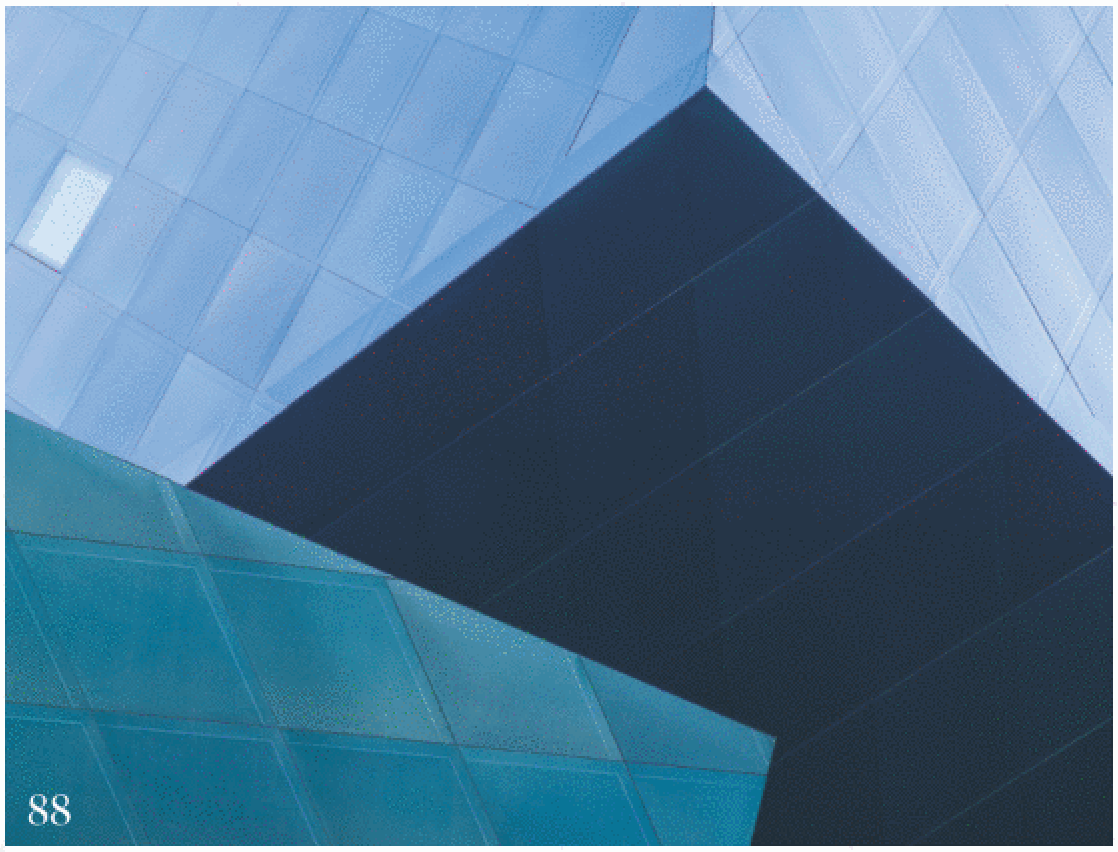
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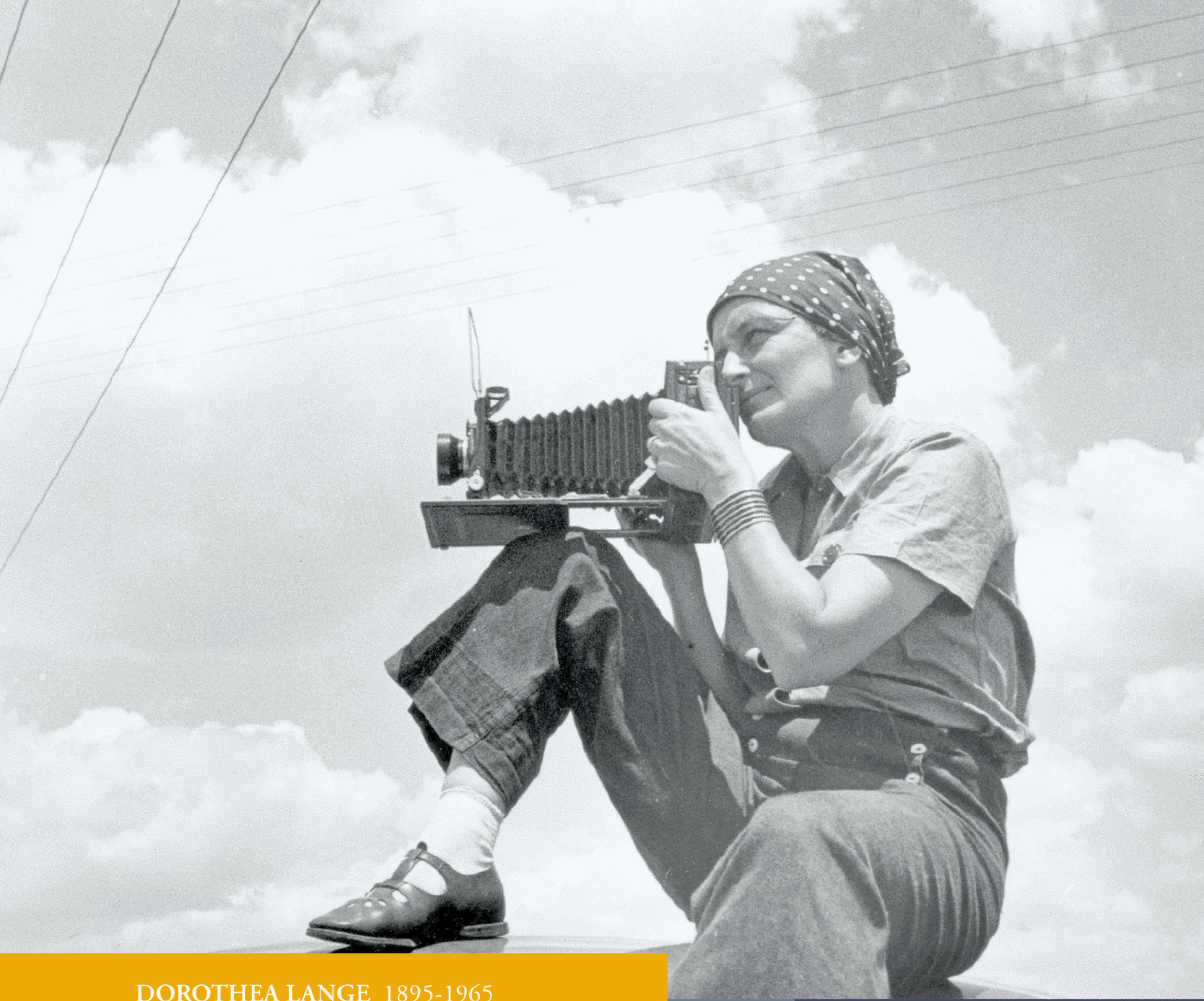

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In fact it was not a new style at all, but a composition of styles from different periods and cultures. Many world-famous structures such as the Chicago Art Institute, the New York Stock Exchange, and the Statue of Liberty account for it. But what does that have to do with your kitchen? Just as much as you want it to. Because in the same way that the idiosyncratic architects back then took the freedom to combine elements from different historical eras, today, you too can break the conventional rules of style and create something new: your own personal composition of your kitchen. For that, SieMatic BeauxArts offers unique opportunities: A broad range of seemingly conflicting features that you combine to a harmonious design of your own. You can choose from menu of various forms, sensual colors, and precious materials, to create an environment that is much more than just a kitchen: a reflection of your personality.

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LAWN GONE

My spring fever manifests the same symptoms every year: I long for a new summer wardrobe (warm weather is fleeting in San Francisco, so *summer* is open to interpretation) and my own private yard. Neither needs to be vast—just a couple of dresses and a stretch of greenery will do. But living in the city, the latter is sometimes hard to come by, and besides: The word across Northern California is that thirsty lawns are going the way of formal English gardens.

Thankfully, the homes in this issue have helped me redefine my vision of a private yard. Thanks to the Palm Springs home that we feature, I know that a few well-arranged squares of green grass are all you need for an outdoor play area fit for the ultimate pool party. The rooftop deck in Santa Monica has me convinced that with the help of some water features and striped cushions, I can turn my own deck into a slice of paradise within the city. Mark De Mattei's home in Aptos is a great example of making the most of a spectacular view—though I don't have the same beachfront setting, my views of the Bay are equally inspirational.

Speaking of inspired, we're proud to be a sponsor of this year's AIA San Francisco Design Awards, for the fourth year in a row. As always, the 40 winning entries represent not only the finest architecture projects in the city, but also illustrate the best of San Francisco's established and up-and-coming architects. It's an honor to publish these outstanding innovations in the pages of *CH+D*.

Enjoy the issue,

Heather

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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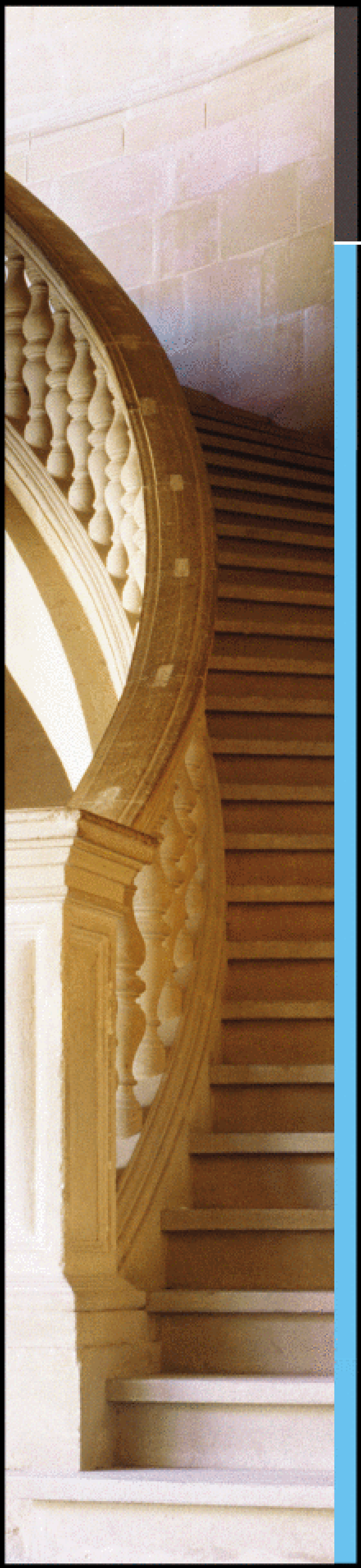

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* *Based on 10% average appreciation in a normal market, and 15% average appreciation in a bull market*

*** Source:* DataQuick 1997-2007

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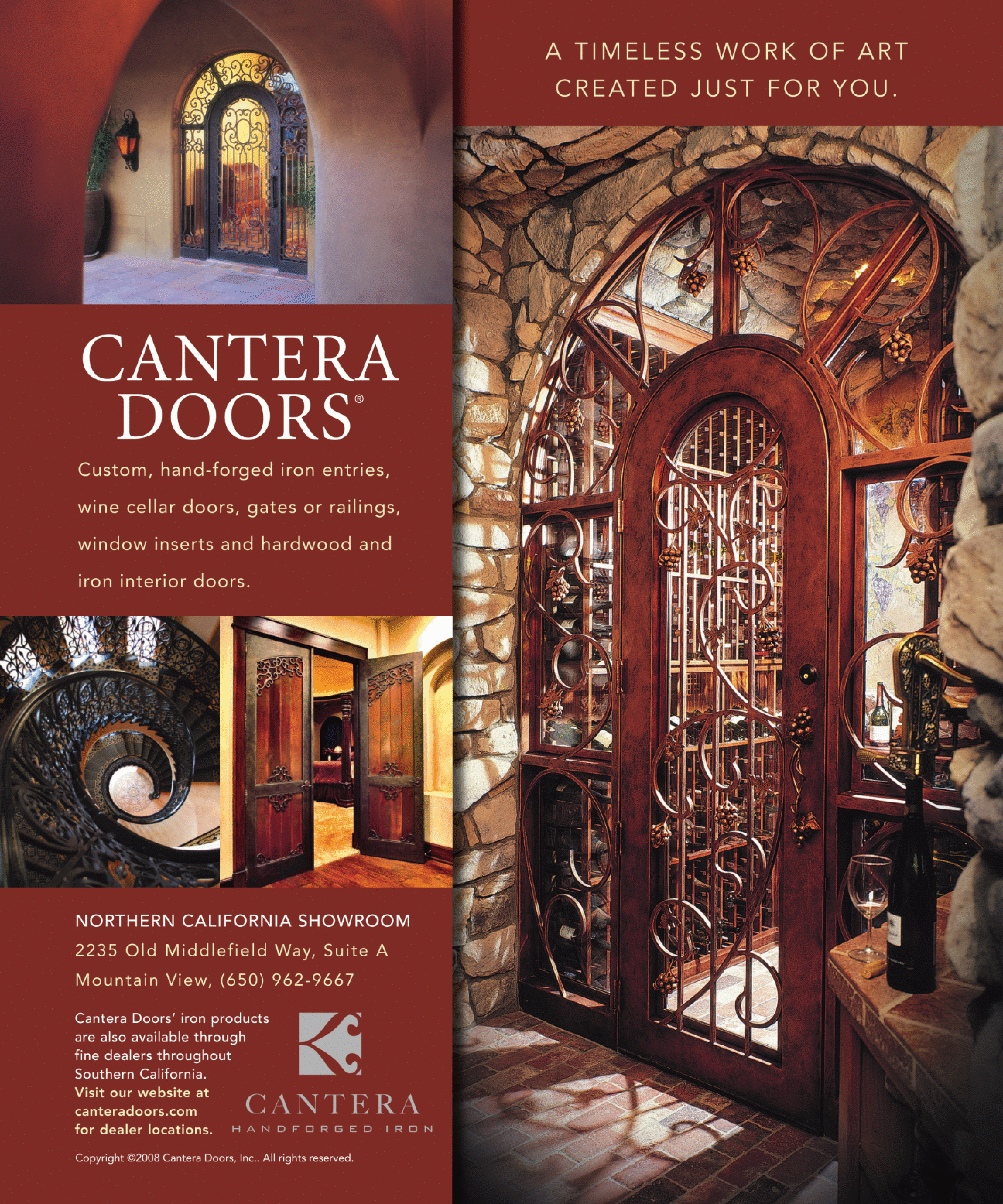
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HAZARDS OF THE JOB

More than a few designers have told me that they are their own worst clients. Armed with years of experience and knowledge of every fabric and colorway available, one might think that designing a house of their own would be a cinch for any pro. But, this is often not the case. Apparently, knowing all the options only makes picking favorites that much harder.

According to the industry professionals included in this issue, the key to wading through the options is starting with what you can't live without. For Steve Johnson, this meant a versatile floor plan. The architect fell in love with the layout of the Palm Springs Alexander, to which he and his partner added a swath of white paint and landscaping that would highlight the indoor/outdoor lifestyle intended for the 1959 home. Just south of Santa Cruz, Mark De Mattei set about building his family a modern beach house. As a home builder for more than two decades, he had a vision for the structure and materials, and knew the right crew to put his idea into action. Finally, Los Angeles designer Velvet Hammerschmidt and her husband Mark Friedman just wanted a loft in Santa Monica—a dream that meant starting from scratch. The couple developed a new loft building, and then transformed its penthouse into a fully customized three-level living space.

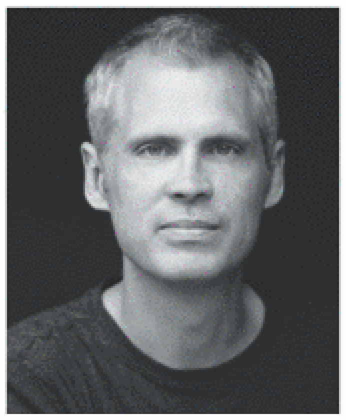
When it comes to making decisions, I've had my fair share of feeling overwhelmed. While I can deftly answer emails from friends wondering where to buy a great sofa (I even send links to photos), I might break into hives if you happen to ask about my own cat-scratched, faded orange sofa. It's been months since I spotted black bicycle-tread marks on the side (don't ask—I wish I hadn't) and declared the orange couch 'deceased.' Reupholstering—in an outdoor fabric guaranteed to be both cat- and boyfriend-proof—seemed the sure answer, until I learned the cost of the fabric that I loved. Plan B is a new sofa but, each day, as I peruse the product releases, the gap widens between the affordable, durable options and that olive leather Chesterfield I'm lusting for.

But there's a lesson to be learned from this issue: I need to set design priorities. Unfortunately, durability tops my list, so I've decided to have my orange sofa upholstered in black Kevlar (alas, it's not available in espresso).

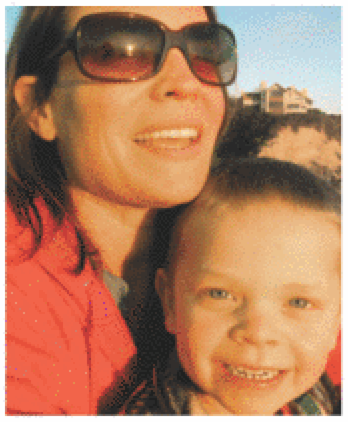
Sarah

–Sarah Lynch,
Excutive Editor
sarah@chdmag.com

CONTRIBUTORS



San Diego–based photographer LOWELL TINDELL was inspired by Miki Iwasaki's work when he visited the multitalented architect and designer's new studio for "The Journeyman" (p. 84). "I really respect the variety in his repertoire," Tindell says. Before settling in Southern California, Tindell spent more than a decade in New York City working on everything from technology product shoots to sports coverage.



Entering designer Velvet Hammerschmidt's loft in Santa Monica ("Lofty Ambitions," p. 118), SALLY SCHULTHEISS felt like she was back in New York. "It's an example of New York–style living in Los Angeles," says the freelance writer, who returned to her Southern California roots in 2004 after eight years in the Big Apple. "But the palm trees outside the windows give away that you're not in Manhattan." Schultheiss is a contributor to *C Magazine* and *Cookie*.

When GARY SPAIN styled builder Mark De Mattei's beach house in Aptos for "Coastal Living" (p. 110), he was grateful for such an agreeable work environment. "Sometimes I work in dark little apartments, so the stunning house and beautiful weather made the day an instant success," says the San Francisco–based stylist and interior designer, who has styled shoots for *Elle*, *Vogue* and *Wired*. These days, Spain is designing the interiors of a Manhattan loft.

FROM TOP: MATTHEW MILLMAN; OTHERS COURTESY OF THE SUBJECTS

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JOSHUA MCHUGH

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{May 17 in Windsor}

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POLLIN'S INTERIORS WELCOMES NEW TALENT

{Ann Johnson Joins The Team}

Pollin's Interiors and Custom Upholstery has added interior designer and window specialist Ann Johnson to its team. With more than 30 years experience in home remodeling and fine furniture design, Ann's work has been featured in eight Bay Area showcase homes as well as in numerous publications. *1518 Yajome St., Napa, 707-224-1905, pollinsofnapa.com.*

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Through August 30, shop sought-after products—including beds, Tempur-Pedic mattresses, fireplace accessories and lighting—at the Brass & Glass major clearance sale. With discounts up to 50-percent off the original price, you can refresh your home for spring without breaking the bank. *5377 College Ave., Oakland, 510-654-0929, ironandbrassbeds.com.*

GREEN FURNITURE

{Marin Outdoor Living Announces New Line}

Eco-conscious customers can purchase environmentally safe furniture without sacrificing style at Marin Outdoor Living. The company's sustainable new signature collection combines reclaimed teak and sleek stainless steel to reinterpret classic furniture designs. *2100 Redwood Highway, Greenbrae, 415-924-8811, marinoutdoorliving.com.*

GIANNINI GARDEN ORNAMENTS ANNIVERSARY

{Family-owned Business Turns 15}

This month, Giannini Garden Ornaments celebrates its 15th anniversary. Since 1993, the family-owned business has designed, molded and manufactured all of its products—including contemporary fountains, benches and outdoor accessories—onsite at its South San Francisco showroom. *225 Shaw Rd., South SF, 650-873-4493, gianninigardenornaments.com.*

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ARTIST EVENT

{April 24 in San Francisco}

SieMatic San Francisco will host an Artist Event featuring the work of Jason Lees Furniture Design, painter Cathy Liu and others on April 24 from 5 to 8 p.m. Guest will also enjoy a Gaggenau cooking demo by a local chef and be treated to refreshments. *235 First St., SF. RSVP at 215-604-1350 ext.1003 or emailing s.emery@siematic.com.*

TOM'S OUTDOOR FURNITURE CELEBRATES SPRING

{Visit the Redwood City Location}

Tom's Outdoor Furniture recently celebrated its first anniversary in its Redwood City location, where an ample parking lot is easily accessed from Highway 101. Shop for outdoor essentials such as teak dining sets and seating ensembles, as well as accessories including umbrellas and cushion fabrics. *1445 Veterans Blvd., Redwood City, 650-366-0411, tomsoutdoorfurniture.com.*

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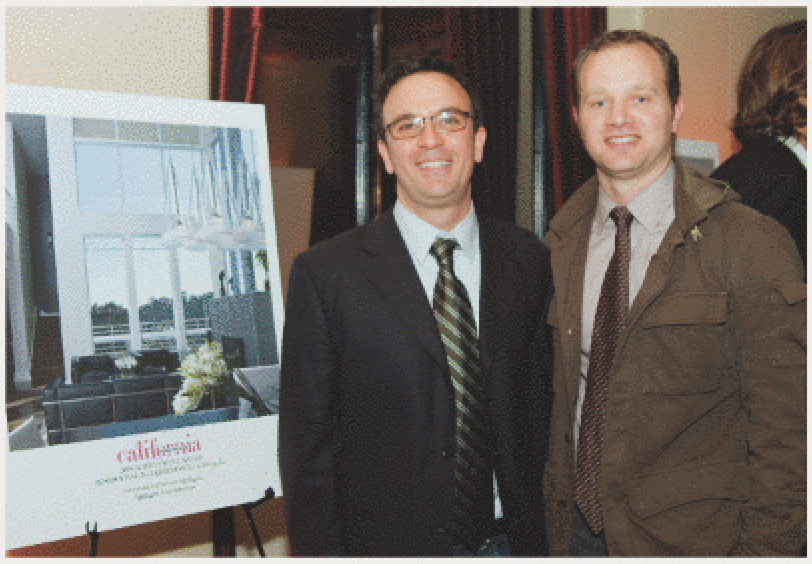
MAY 2008

CH+D ANNOUNCES 2008 ACHIEVEMENT AWARDS

On February 28, the annual **CH+D Achievement Awards** recognized nine exemplary design firms in a ceremony at the City Club of San Francisco, featuring tunes by DJ Pete Nguyen, noshes from City Club Catering and drinks from St. Germain and Rosemount Estate Winery. The winners are: for Residential Interior Design (less than 3,000 sq. ft.), **Gioi Tran** and **Vernon Applegate** of Applegate Tran Interiors; for Residential Interior Design (more than 3,000 sq. ft.), **Jay Jeffers** of Jeffers Design Group; for Residential Architecture (less than 3,000 sq. ft.), **Neal Schwartz** of Schwartz and Architecture; for Residential Architecture (more than 3,000 sq. ft.), **Cathi House** of House + House Architects; for Showcase House Design, **Kendall Wilkinson** of Kendall Wilkinson Design; for New Product Design, **Susan Wagner** of Susan Wagner Designs; for Eco-Friendly Product Design, **Deniece Duscheone** of S.K.I.N.; for Eco-Friendly Architecture, **James Phillip Wright** of James Phillip Wright Architects; and for Commercial Design, **Mark Horton** and **Daniel Mason** of Mark Horton/Architecture with Bentel & Bentel Architects/Planners AIA.

WINNERS OF THE 2008 CALIFORNIA HOME+DESIGN ACHIEVEMENT AWARDS



CHRISTOPHER STARK AND STEVE BING

JULIE INGLE OF ENTERTAINING SPACES, LEE DURAN AND NORM KOWN OF WORLDWARE

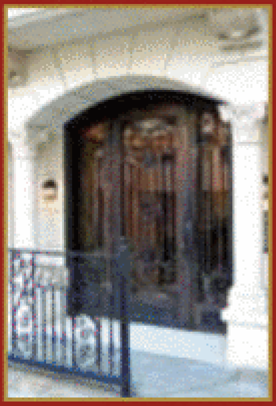
MONIQUE FRITZ AND JUSTIN LOMBARDELLI OF CANTERA DOORS

MICHAEL PURDY, SCOTT MARTIN AND ANTHONY WILLIAMS

CLAUDIA JUESTEL, JAY JEFFERS OF JAY JEFFERS DESIGN GROUP, STACY AND EUGENE WALDEN

KATHYRN ROACH

Nob Hill View Penthouse



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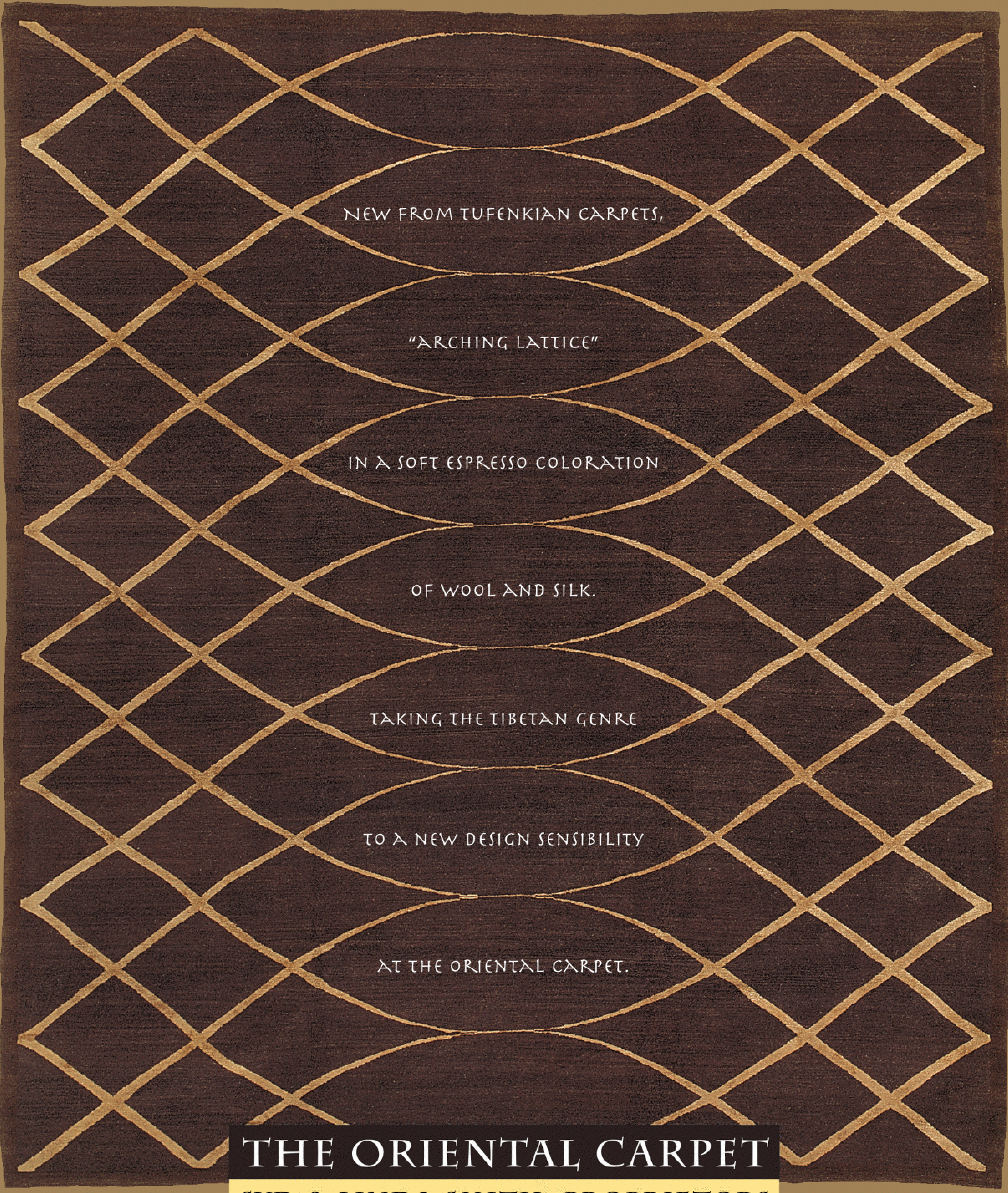

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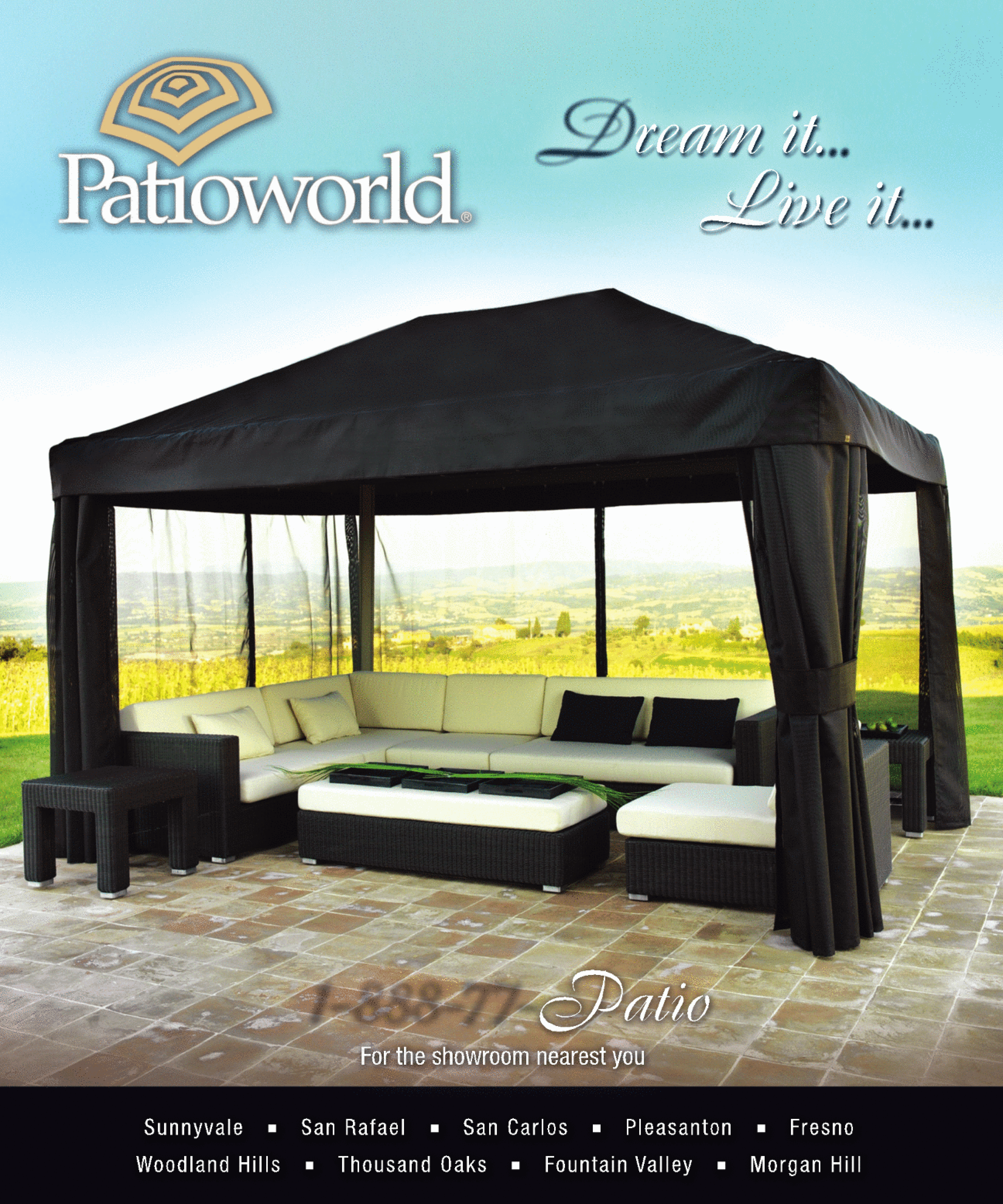
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FINDS

MAY 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

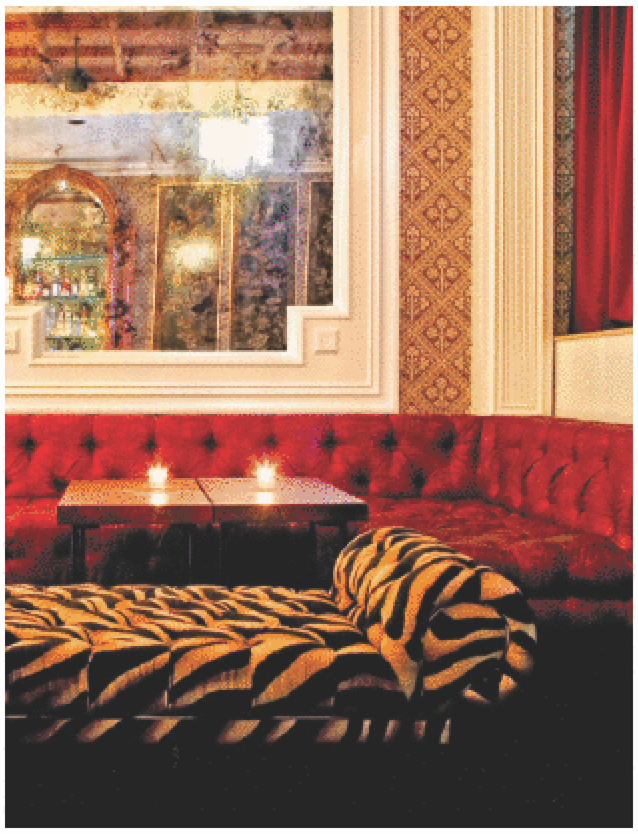
COURTESY OF DEDON WORLDWIDE

GREAT ESCAPE

Known for its futuristic outdoor-furniture designs, German company Dedon has debuted a 13-piece **Spa collection** that brings space-age sybaritic lounging to your backyard. Created by designer Richard Frinier—who also designed the Orbit lounge chair—the line includes this eco-friendly chaise longue made with durable, hand-woven recycled fiber stretched over a powder-coated aluminum frame. Just be sure not to forget the SPF. *$3,418; Janus et Cie, 8687 Melrose Ave., #B-193, West Hollywood, 310-652-7090, janusetcie.com. —Melissa Alvarado*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY **JENNIE NUNN**



NOUVELLE CUISINE

Order a lavender gimlet at **Bar Chloe**, a new lounge in Santa Monica that feels more like a bistro in Paris than a beach-town bar. Decorated with burgundy banquettes and antique mirrors sourced at French flea markets, the restaurant serves up small plates by chef Frank Falcinelli (of Frankies Spuntino in New York), including burgers with English cheddar and caramelized onions. *1449 Second St., Santa Monica, 310-899-6999, barchloe.com.*

SOAK IT UP

Since 1998, Yountville's **Villagio Inn and Spa** has been favored by luxury travelers for its proximity to the French Laundry and wineries such as Domaine Chandon. After an extensive overhaul by San Francisco's De Lisle, Philpotts & Staub Interiors, the hotel has unveiled its new 13,000-square-foot Spa Villagio, which has maintained the property's Mediterranean atmosphere. The facility features five suites with Kohler soaking tubs. Treatments include a 100-minute massage and body scrub. *6481 Washington St., Yountville, 707-948-5050, villagio.com.*

FROM TOP: ALEN LIN; STEFANIE MICHEJDA

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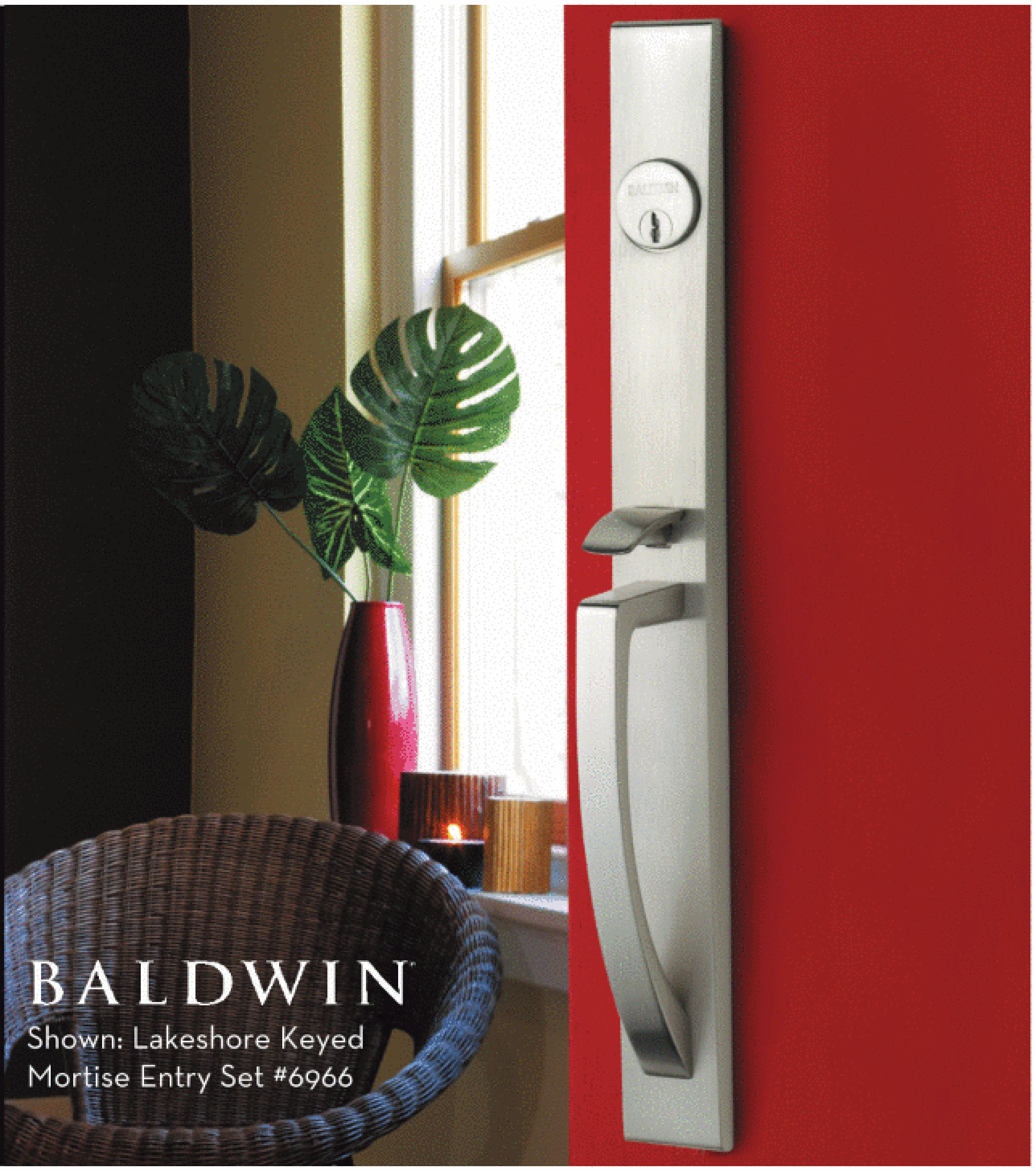


JOIN THE CLUB

Shoot pool in the billiards parlor or savor a cognac in the salon while waiting for a table at **Le Club**, the new bar and restaurant in San Francisco's Nob Hill. Resurrected by Todd Traina and Gina Milano to revive the glory of a 1970s nightspot of the same name, the reservations-only haunt offers starters including fondue and caviar service and entreés such as Maine lobster potpie. After dinner, night owls can roll the dice in a game of backgammon at onyx-topped tables in the lounge, which is appointed with velvet drapes and wing chairs covered in crocodile-stamped patent leather. *1250 Jones St., SF, 415-922-2582, leclubsf.com.*

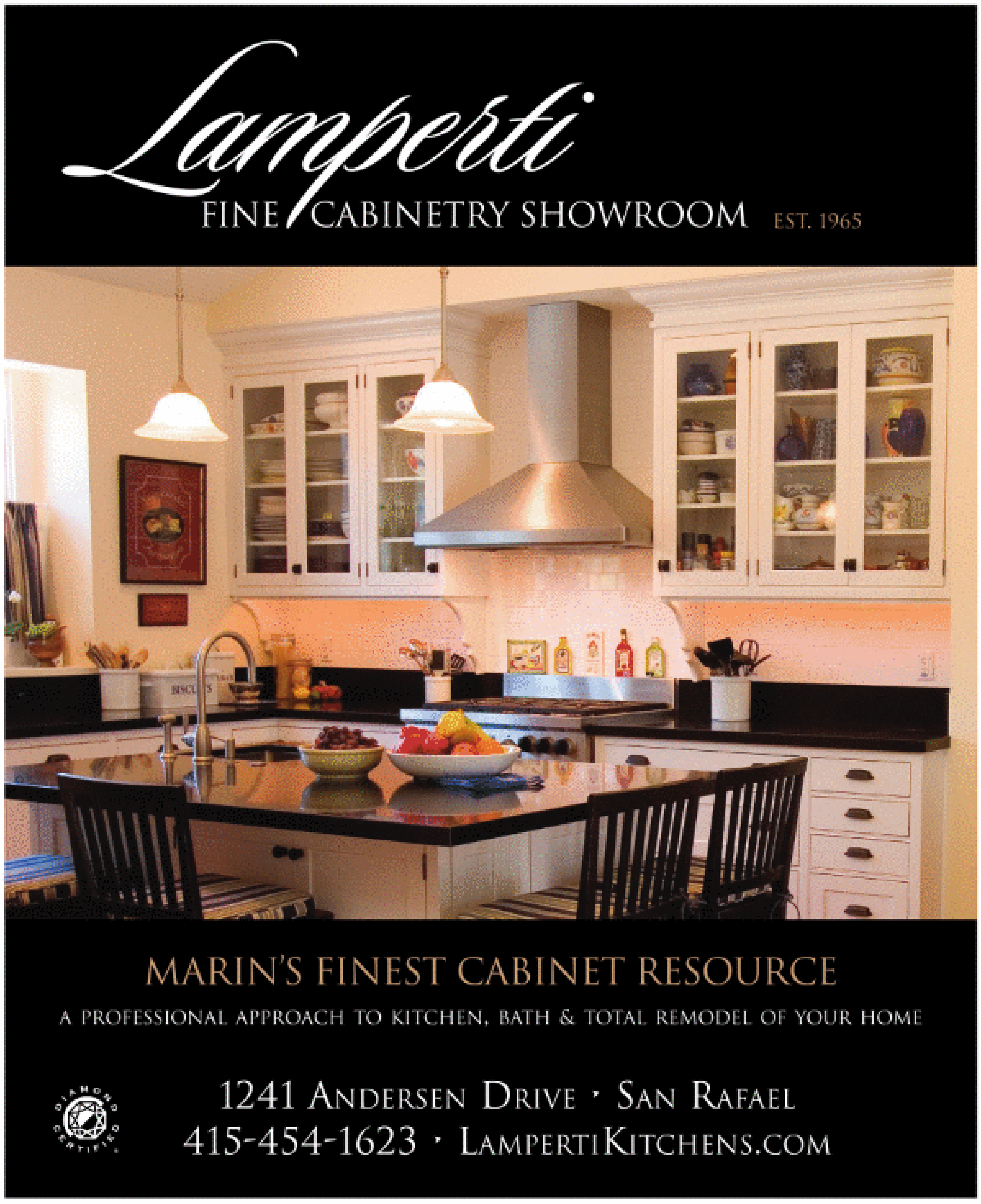
ROOM OF HIS OWN

Interior designer **Craig Olsen**, the founder of Los Angeles custom furniture store Bamboo Colony, recently opened the doors to his eponymous L.A. showroom. Inspired by Old Hollywood and iconic designer Tony Duquette, the 2,500-square-foot space brims with Olsen's original designs—such as the FUMC lamp, with its acrylic tripod base and silk drum shade—and unique items including aluminum-and-resin elk heads by artist Damien Stafford. *130 N. La Brea Ave., L.A., 323-677-2111, craig-olsen.com.*

LIVING LARGE

At **Orson**, a new restaurant and lounge in San Francisco's SoMa district, you might feel as though you are dining in your own modern living room. Designed by chef/owner Elizabeth Falkner (of Citizen Cake in San Francisco) and partner Sabrina Riddle, the 10,000-square-foot eatery is outfitted with oil paintings by Falkner's father, Avery, and a bookcase stocked with design tomes and Italian glass vases. Small plates, including a tempura egg with kimchee, are served until midnight. Fresh-squeezed cocktails, such as the Lady from Shanghai—a mix of Bluecoat gin and grapefruit juice—are poured at the U-shaped bar. *508 Fourth St., SF, 415-777-1508, orsonsf.com.*

FROM TOP: DREW ALTIZER; DOMINIQUE VORILLON; FRANKIE FRANKENY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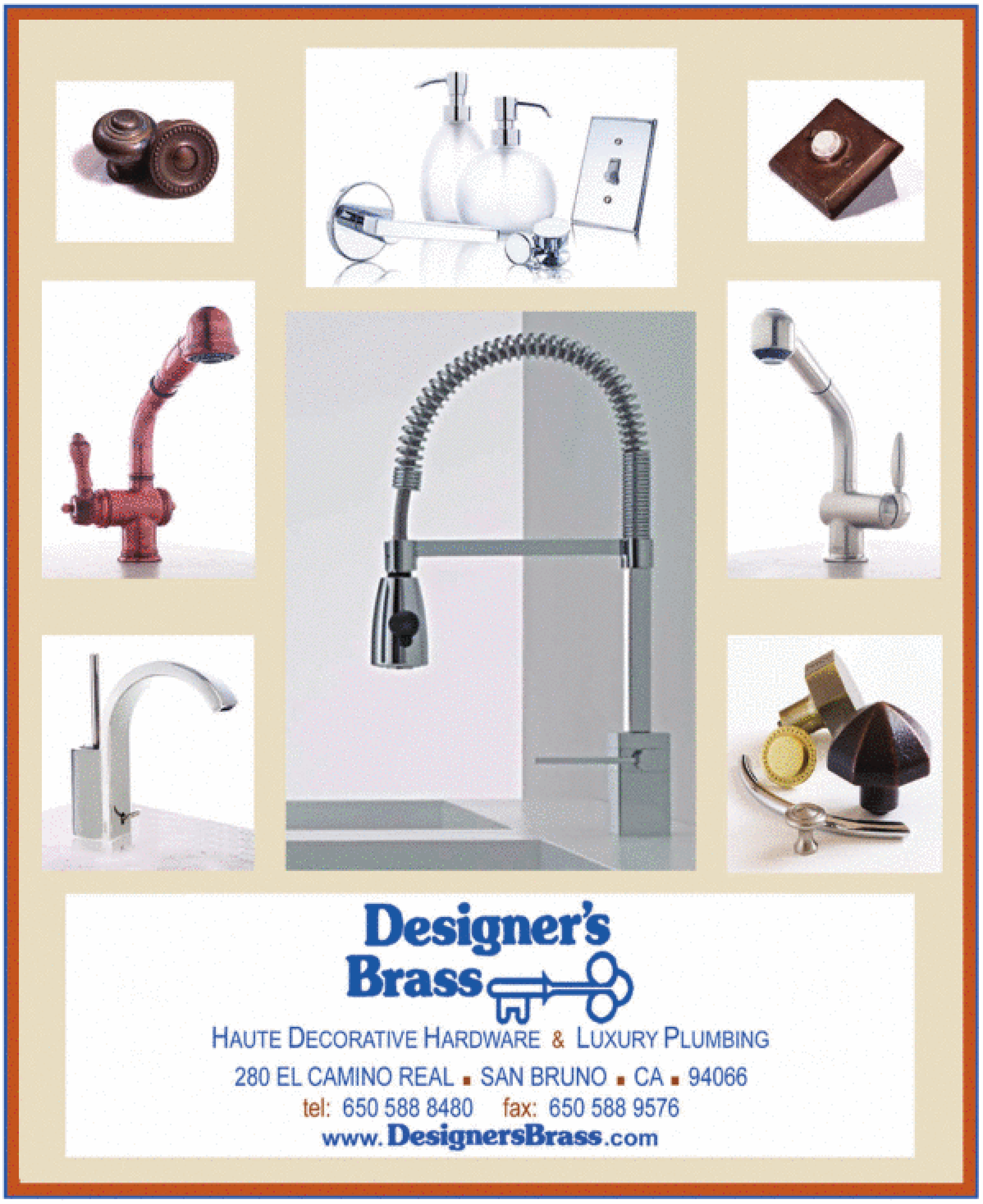
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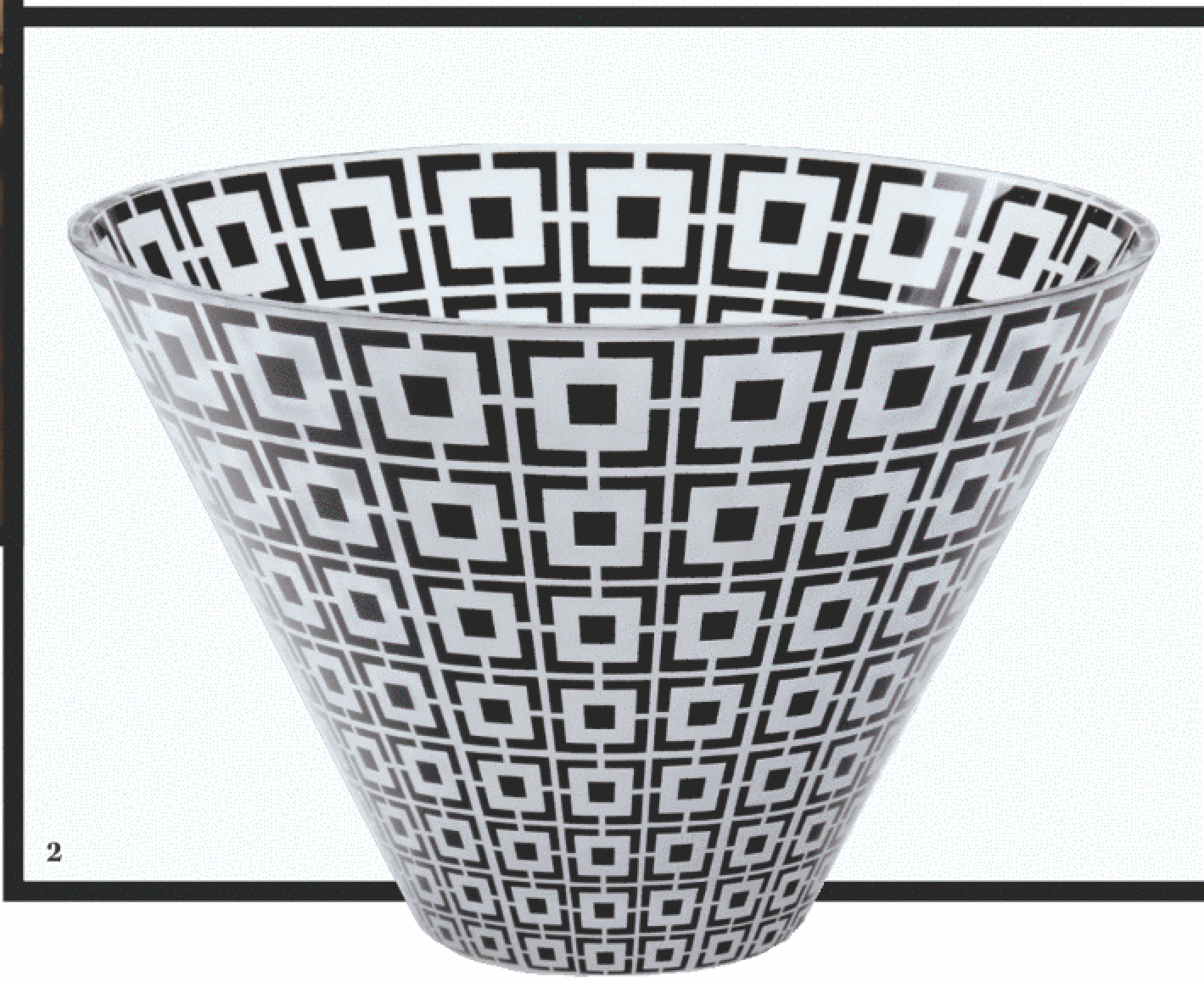

8 FRESH PICKS TO BUY, BORROW OR STEAL

BY **JENNIE NUNN**

1. Available with a bronze or zinc finish, the 11-foot **Santorini light string** from Restoration Hardware can be used both indoors and out *($55; restorationhardware.com)*. **2.** The large **Mod bowl**, from Artel Glass in Prague, has a sandblasted geometric pattern *($550; artelglass.com)*. **3.** From Sina Pearson Textiles' new outdoor Oasis collection, the fade-proof **Courtyard fabric** is available in seven colorways *(to the trade; sinapearson.com)*. **4.** Made of curly maple, the **Klismos bench** is part of a 30-piece furniture line created by Carol Poet to commemorate her 30 years as an interior designer in Los Angeles *(to the trade; poetdesign.com)*.

STEFANIE MICHEJDA (1); LUBOMIR HANA (2); PHILIPPE REGARD (3); JORDAN SNIDER (4)

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5. Los Angeles textile designer Paula Smail's 18-inch-square sage **Fleur pillow** is made of cotton *($75; henryroad.com)*. **6.** Romo Fabrics' **Seraphine wallpaper** with metallic accents is available at Thomas Lavin in Los Angeles *($37 per roll; thomaslavin.com)*. **7.** Inspired by Danish design, Violet's **Happy Hour carafe and glasses** are silk-screened with a graphic pattern *($32 for carafe; $32 for set of four glasses; violet.com)*. **8.** For his new outdoor seating collection, Richard Schultz created the **Swell single-seat club chair** with a vinyl-coated polyester mesh seat and powder-finished aluminum frame *($2,290; richardschultz.com)*.

MICHAEL SMALLEY (6); OTHERS COURTESY OF THE MANUFACTURERS

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THE NAMESAKE

THE LITTLE-KNOWN MATHIASELLA HAS AN UNUSUAL PEDIGREE AS WELL AS EYE-CATCHING GOOD LOOKS.

BY **LYDIA LEE**

Most gardeners have never even heard of *Mathiasella bupleuroides*, but a group of plant enthusiasts in the Bay Area who call themselves "the Hortisexuals" has been sharing cuttings of a lone specimen since the early 1990s.

"It has these silvery blue leaves, copper-rose stems and green flowers—the combined effect of all these colors is just marvelous," says Richard Ward, a member of the Hortisexuals and owner of the Dry Garden nursery in Oakland. He has recently started to propagate Mathiasella, which grows to about three feet high and does best in filtered sun. The green blossoms appear in the spring.

Native to Mexico, the esoteric plant was named after California botanist Mildred Mathias. Known for her research on *Umbelliferae*, a family of flowering plants that includes carrots, herbs and shrubs, Mathias was the first woman to be named president of the American Society of Plant Taxonomists. When a new genus of *Umbelliferae* was discovered in 1954, it was named Mathiasella in her honor. *The Dry Garden, 6556 Shattuck Ave., Oakland, 510-547-3564.* ■

SOMETHING BLUE

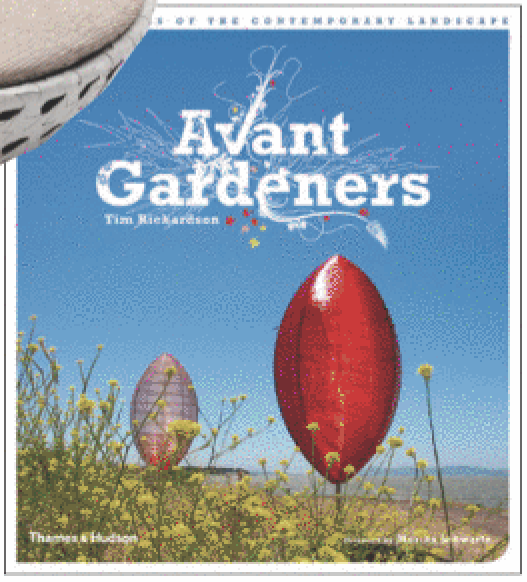
The porcelain **Moonlight vases** from Crate & Barrel feature batik prints and Asian-inspired collages in a simple palette of white and cobalt blue; they are available as a set of five. *$90; crateandbarrel.com.*

BASKET CASE

Playing on the traditional patterns and shapes of woven baskets, Patricia Urquiola designed the **Canasta circular armchair** for B&B Italia with durable polyethylene fiber and weather-resistant cushions. *$9,590; bebitalia.it.*

BOOK WORM

Postmodernism and Pop Art are just a few of the unexpected influences behind the 50 innovative garden designs presented in ***Avant Gardeners*** (Thames & Hudson), out May 27. *$60; thamesandhudsonusa.com.*



FROM TOP: AUBRIE PICK; OTHERS COURTESY OF THE MANUFACTURERS

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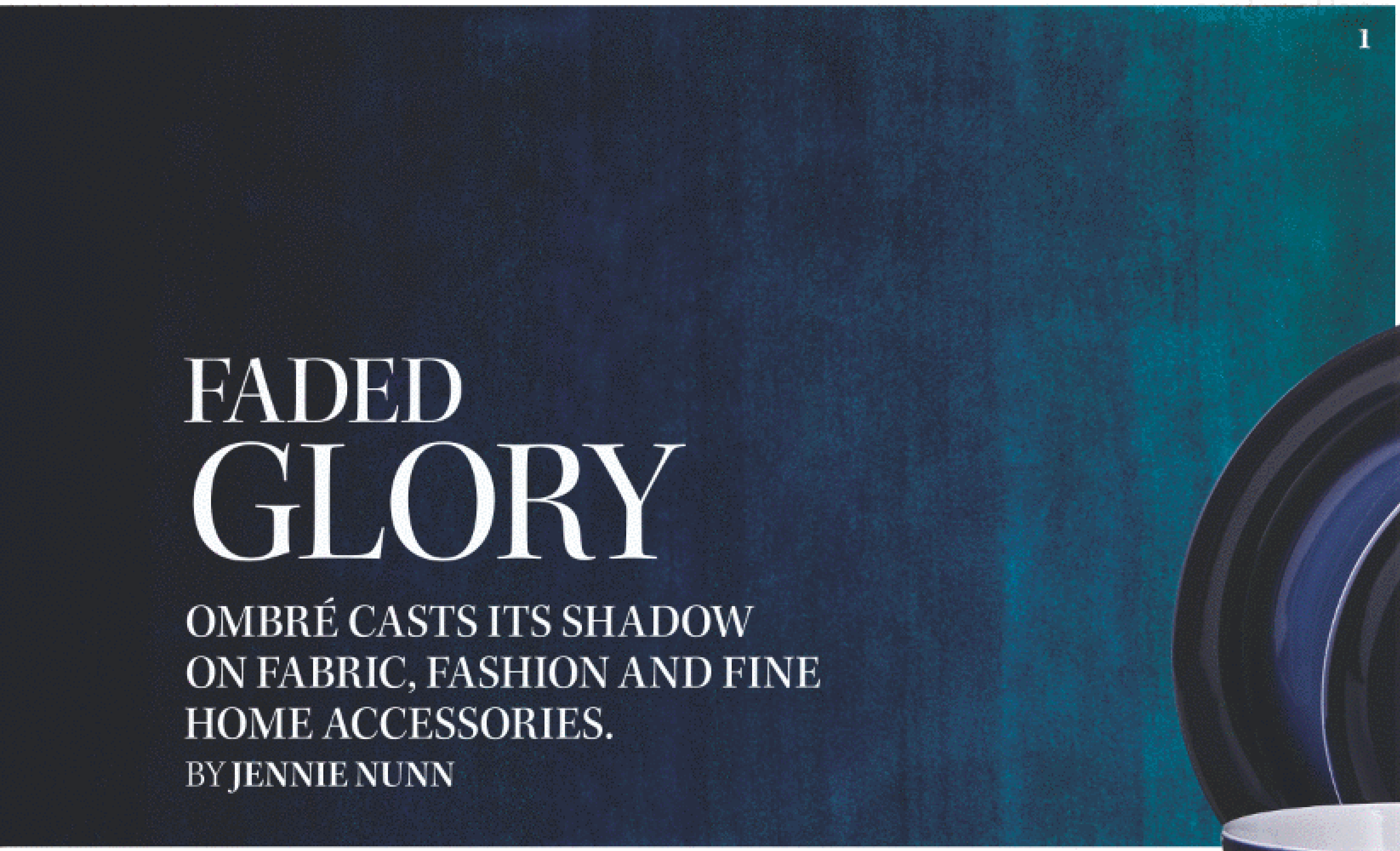

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FADED GLORY

OMBRÉ CASTS ITS SHADOW ON FABRIC, FASHION AND FINE HOME ACCESSORIES.

BY **JENNIE NUNN**

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1. West Elm's three-by-five-foot **Ombré rug** in twilight is handwoven wool. **2.** Target's 16-piece **ceramic dinnerware set** brings drama to the table. **3.** Badgley Mischka's Platinum Label **cocktail dress** with jeweled straps lightened up the Spring 2008 runway. **4.** Staub USA's royal blue **La Théière teapot** has a removable infusion ball and stainless steel handle. **5.** Britex Fabrics' sheer **nylon organza** is variegated in hues ranging from navy to teal to violet.

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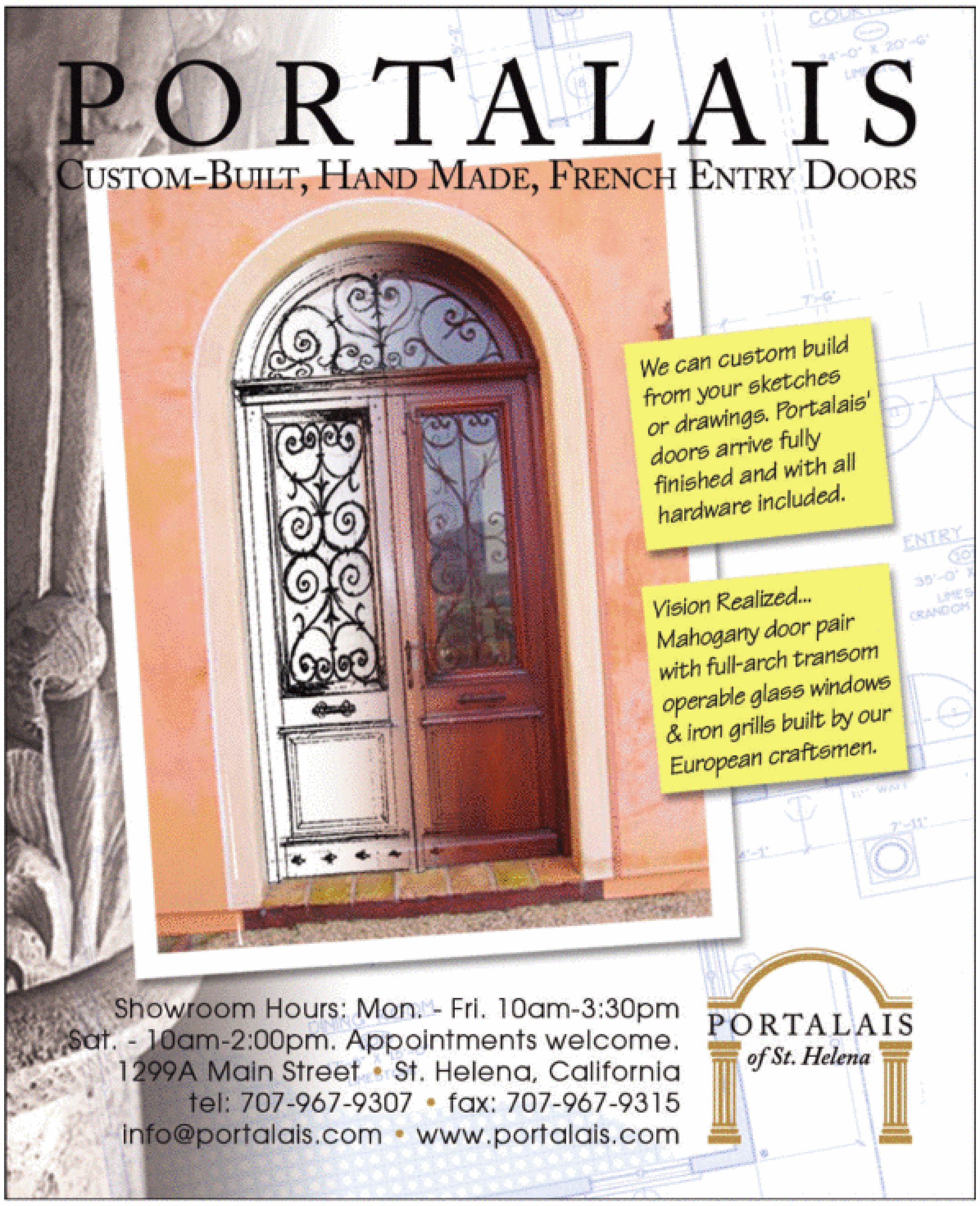
STEFANIE MICHEJDA (1,5); OTHERS COURTESY OF THE MANUFACTURERS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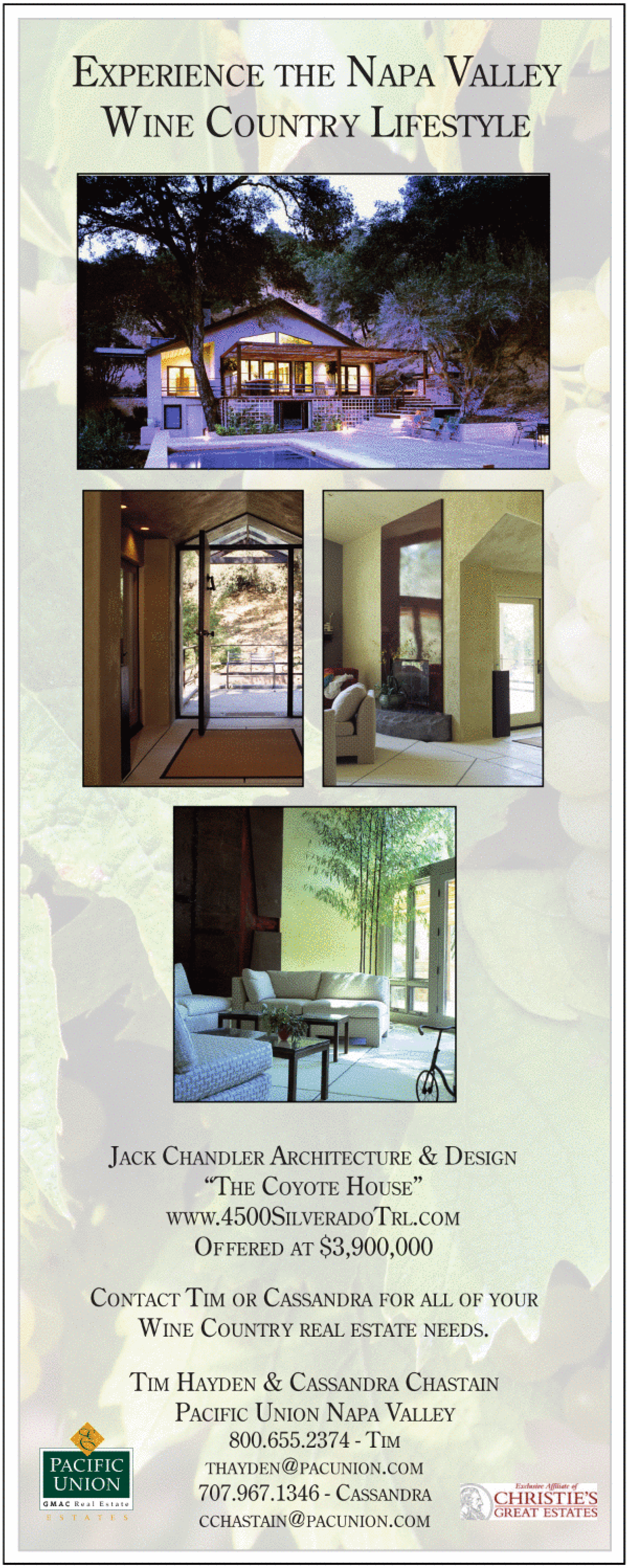
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STORY TELLING

Beginning May 17, artist Ann Chamberlin will exhibit her latest series of paintings at the **Lora Schlesinger Gallery** in Santa Monica's Bergamot Station. Chamberlin's paintings—including her 2008 gouache on paper, *The Beautiful Guillermo Ballesteros Went to Bogotá and Never Thought of Rosita Again* (at left)—are accompanied by written narratives from her days living in Colombia. *May 17–June 21, 2525 Michigan Ave., Ste. T3, Santa Monica, 310-828-1133, loraschlesinger.com.*

THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY **ERIN FEHER**

COLLECT CALLING

Los Angeles math professor Fred Marer may have been an unlikely collector, but the fan of contemporary ceramics started buying pieces from local artists and students in 1944 and eventually donated his entire 1,500-object collection to Scripps College. Beginning May 9, more than 70 of these works, including Jun Kanoko's 1971 *Plate* (above), will be at the **San Francisco Museum of Craft + Design**. *May 9–June 29; 550 Sutter St., SF, 415-773-0303, sfmcg.com.*

FROM TOP: COURTESY OF LORA SCHLESINGER GALLERY; COURTESY OF SCRIPPS COLLEGE, GIFT OF MR. AND MRS. FRED MARER

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SPLENDOR IN THE GRASS

At Los Angeles' **del Mano Gallery**, "Fiber Art Explored I" demonstrates how contemporary fiber artists are combining classic basket-weaving techniques with experimental materials—including Maine sweet grass, cedar bark and seaweed—to create modern sculptural forms. Leah Danberg's 2008 *Untitled* (below) is made of feather boa kelp from Southern California. *May 17–June 14; 11981 San Vicente Blvd., L.A., 310-476-8508, delmano.com.*

HOT PROPERTY

Palm Springs' desert landscape was the perfect backdrop for Richard Neutra's 1946 Kaufmann House (below). After decades of renovations and additions, the iconic home has been returned to the architect's original masterpiece. On May 13, **Christie's New York** will auction off the property, which is estimated to bring between $15 million and $25 million. *May 13; 20 Rockefeller Plaza, NYC, 212-468-7113, christies.com.*

THE LIGHT TOUCH

San Diego artist Todd Carpenter looked north toward Los Angeles to inspire his newest collection of paintings and photographs, on view this month at **Four Walls Gallery** in San Diego. Carpenter is known for his black-and-white oil paintings with subtle plays of light and shadow, but this exhibition will also feature his full-color photos, including the 2008 *Cast* (above), that capture L.A.'s city scenes. *May 10–July 9; 3813 Ray St., San Diego, 619-501-0879, 4wallsgallery.com.*

FROM TOP: COURTESY OF THE ARTIST AND FOUR WALLS GALLERY; BERNARD WOLF, COURTESY OF DEL MANO GALLERY; CHRISTIE'S REALTY INTERNATIONAL IMAGES LTD.

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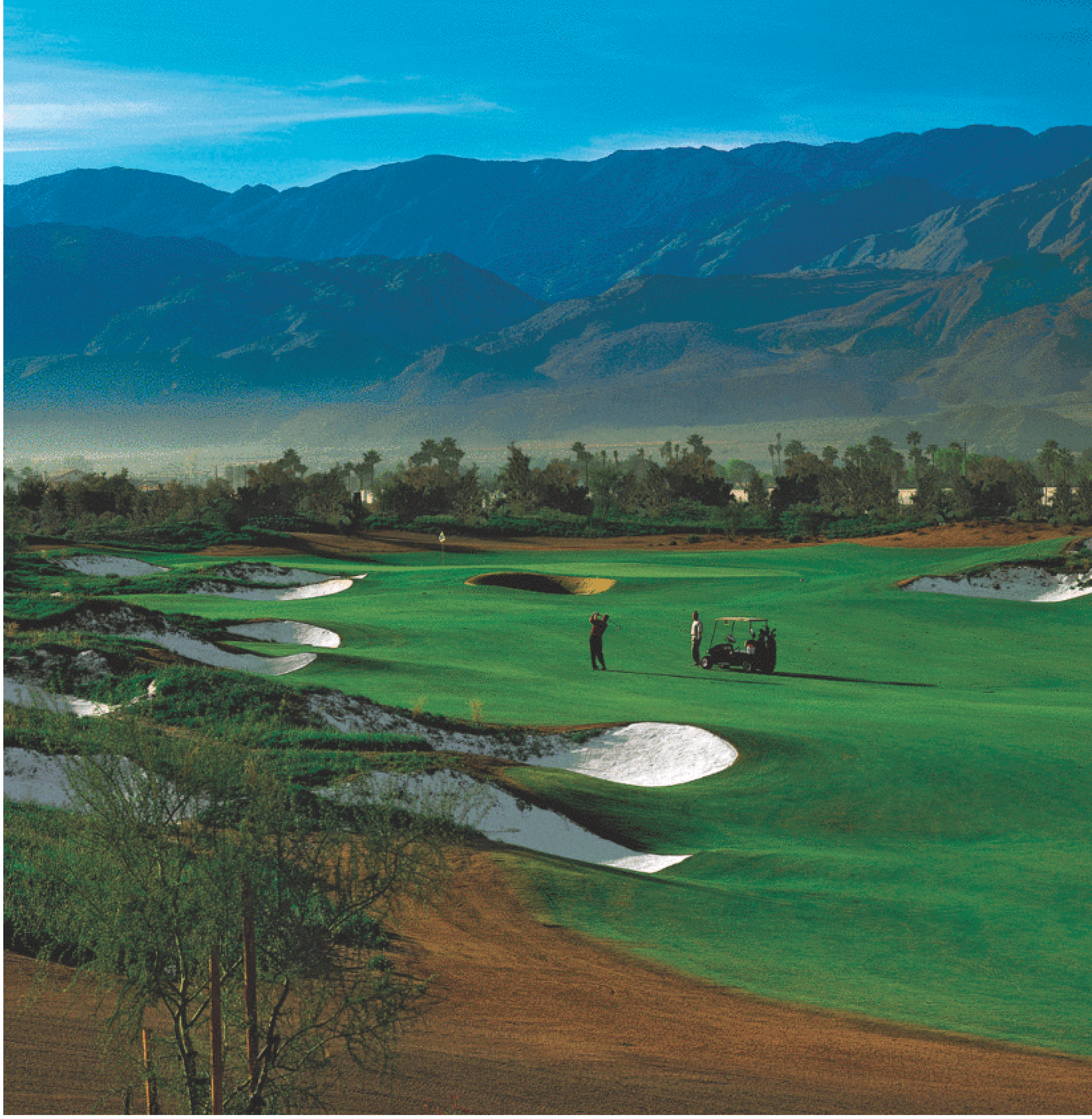

MEMBERS ONLY

RESIDENCE CLUBS WITH YEAR-ROUND ACTIVITIES ARE PROVING TO BE MORE THAN JUST SECOND HOMES.

BY **JENNIE NUNN**

As the California real estate market levels out, those on the hunt for second homes are seeking vacation properties that offer perks beyond the typical benefits of ownership. A growing crop of residence clubs around the state boasts membership activities such as golf, skiing and wine tasting, in addition to concierge and maintenance services. Whether you're looking for a home away from home in the desert, the mountains or at the beach, here are three options for places to stay and play.

As its name suggests, PGA West is centered around golf; residence club members are offered priority reservations at five courses, including the 62-acre links designed by Greg Norman (top). In keeping with La Quinta's 100-year history, the homes are inspired by Spanish Colonial design.

The Residence Club at PGA West

LA QUINTA

Located just 40 minutes from downtown Palm Springs in the resort town of La Quinta, the **Residence Club at PGA West** offers golf enthusiasts a unique second-home opportunity. With membership starting at $279,000, buyers receive a one-ninth deeded interest in their property and a vacation allotment of at least 21 days each year—longer or more frequent stays are based on availability. Members enjoy access to the clubhouse and swimming pool and priority reservations at five nearby championship golf courses.

South Coast Architects' Frank Stolz, the Newport Beach architect who also designed villas at La Quinta Resort & Club, says PGA West evokes a "village setting," with 32 Spanish-style homes centered around an 18-hole golf course and clubhouse. Each 3,365-square-foot villa has two bedrooms, three bathrooms and a separate guest cottage, and is designed for indoor/outdoor entertaining—with a bar, a gourmet kitchen and a dining area that seats up to 10 guests. "We connected the interior to the outside through large glass doors that open onto a private outdoor patio," says Stolz, who equipped each patio with a kitchenette, fireplace, barbecue and plunge pool.

The club's hassle-free concierge services attract homeowners from as far away as Europe. The staff pre-stocks residences with groceries before arrival, and members receive special treatment at the La Quinta Resort & Club. As Stolz says, "You truly feel like you're at a peaceful destination resort." *54-500 West Residence Club Dr., La Quinta, 760-771-2070, residenceclubpgawest.com.*

COURTESY OF THE RESIDENCE CLUB AT PGA WEST

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RIGHT: Located on 1,040 acres between the Sierra Nevada and the Cascade Range, Grizzly Ranch includes a stocked trout pond for fly-fishing, a private golf course and winding trails for hiking, biking and cross-country skiing. BELOW: The homes are designed to be mountain retreats where friends and family can get away.

"I love the winters here because I'm able to do a lot of back-country skiing."

COURTESY OF GRIZZLY RANCH

Grizzly Ranch

PORTOLA

With mountain biking, guided wilderness hikes, fly fishing and movie nights, homeowners at **Grizzly Ranch** will never get bored. The new full-ownership residence community in Portola is located just north of Tahoe, adjacent to the Plumas National Forest. The 1,040-acre property features a private 18-hole golf course designed by Bob Cupp (creator of South Carolina's Hilton Head Golf Course) and is divided into five neighborhoods with 380 home sites. Empty lots start at $250,000, and members choose from a selection of pre-designed homes or construct from the ground up with approved local architects and builders. Grizzly Ranch also includes a main lodge with a restaurant and spa, and members receive special privileges at nearby Northstar Ski Resort.

Homeowner Tim Rhode built a 4,600-square-foot home at Grizzly Ranch in 2006 and now lives there year-round. "We looked at some places in Truckee, but we wanted something off the beaten path and a little more secluded," he says. "I love the winters here because I'm able to do a lot of back-country skiing. I can literally ski right out my front door." *4375 Grizzly Rd., Portola, 530-832-1800, grizzlyranch.com.*

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"It's eight blocks from the beach, and you can walk almost everywhere."

One of five adjacent villas at the intimate residence club in Santa Barbara, Casa Amatista spans three stories and 2,800 square feet. With three bedrooms, three-and-a-half baths, a spacious open kitchen and living area with a fireplace, the villa faces onto a cobblestone community promenade via balconies on every level.

Casa Mina

SANTA BARBARA

Casa Mina, Santa Barbara's only private-equity residence club, is located downtown and just a few minutes away from the El Presidio Old Town district. "Casa Mina feels like a quaint European town," says architect Tom Meaney. "It's very convenient—it's eight blocks from the beach, and you can walk almost everywhere."

Designed by Meaney and Barry Berkus (of Santa Rosa's Mayacama and the Ritz-Carlton Santa Barbara), the intimate seven-unit property offers five adjoining villas—each with three bedrooms, fireplaces and private balconies on three levels—and a pair of two-bedroom penthouses with large, spa-style baths. "Each unit is distinct, with a slightly different floor plan and unique colors and details," says Meaney, who worked with Emeryville–based interior designer Shirin Richens to create an earthy palette with accents in wrought-iron and natural stone. With units starting at $389,000, Mina offers members a one-eighth share with options for both fractional and full ownership, and at least 45 days a year in any of the villas.

In addition to enjoying nearby shops and restaurants, members can arrange in-room catering by local chef Luis Perez and store their own wine in a reserved locker at the on-site wine bar. *622 Anacapa St., Santa Barbara, 805-560-0600, clubcasamina.com.*

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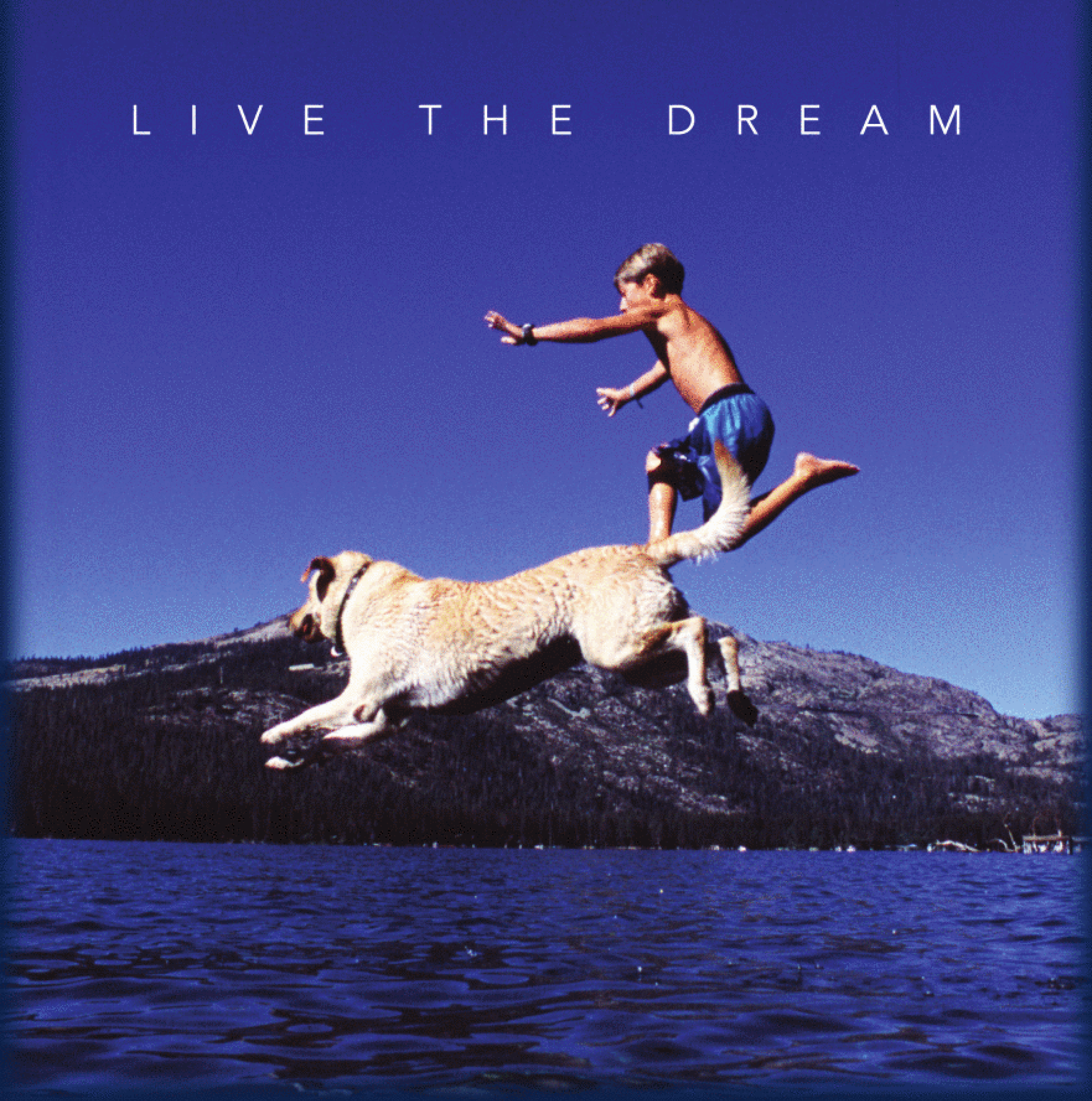

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TWO SAUSALITO LANDSCAPE ARCHITECTS BALANCE LUXURY AND SUSTAINABILITY IN THEIR MODERN OUTDOOR ROOMS.

BY **CHLOÉ HARRIS**

For Shades of Green landscape architects Ive Haugeland and Tyler Manchuck, taking the indoors out is par for the course. With more than 20 years combined experience, the Sausalito designers are equally well versed in environmental principles and in translating a client's needs.

Haugeland and Manchuck masterfully infuse a green sensibility into their inviting alfresco living areas. Aside from recycled materials, native plants and rainwater cisterns, the pair employs serious scientific techniques: For a zero-emissions LEED for Homes pilot project in San Marcos, they designed a natural swimming pool that percolates water through a border of purifying aquatic plants.

"A great outdoor space is like an addition on a home," says Manchuck, a Georgia native and environmental design graduate. "We like to let our imaginations go wild and experiment with color, sustainable materials and light."

"We try to tune in to our clients' individual needs," adds Norway-born Haugeland, who founded Shades of Green in 2004. Aspects of each client's personality—down to a favorite color or the sport their children play—inform the landscape, resulting in such custom amenities as outdoor kitchens, fireplaces and built-in rock-climbing walls.

The duo's future goals continue to balance the luxury of custom design with environmental responsibility: While they dream of glam eco-resorts, the pair also has plans to work in developing countries. "We can work in so many styles," Haugeland says. "That's the beauty of landscape architecture." ■

Tyler Manchuck (pictured on left) and Ive Haugeland revived the landscape at a midcentury Hillsborough home (top) with design accents reflective of the house's era. RIGHT: For a Turkish family living in Saratoga, the landscape architects planted Mediterranean natives that are drought tolerant and evocative of the clients' heritage.

JENNIFER HALE

Sara Spang
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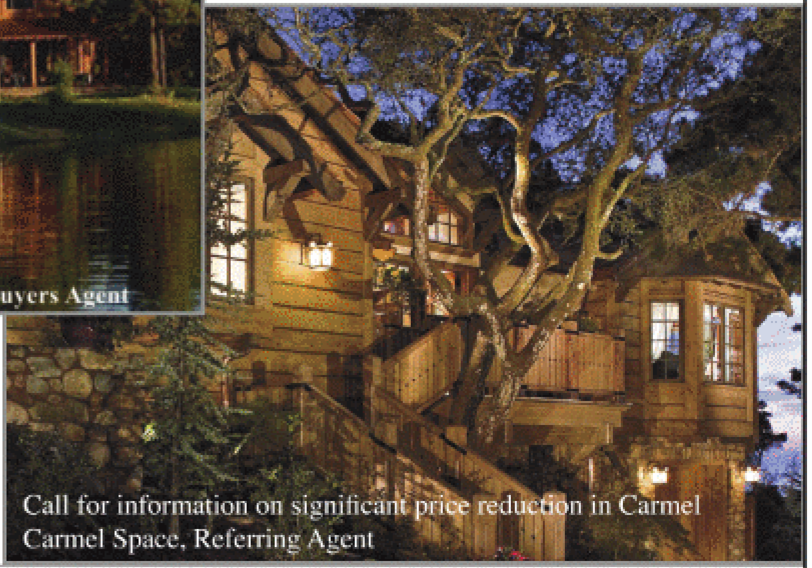

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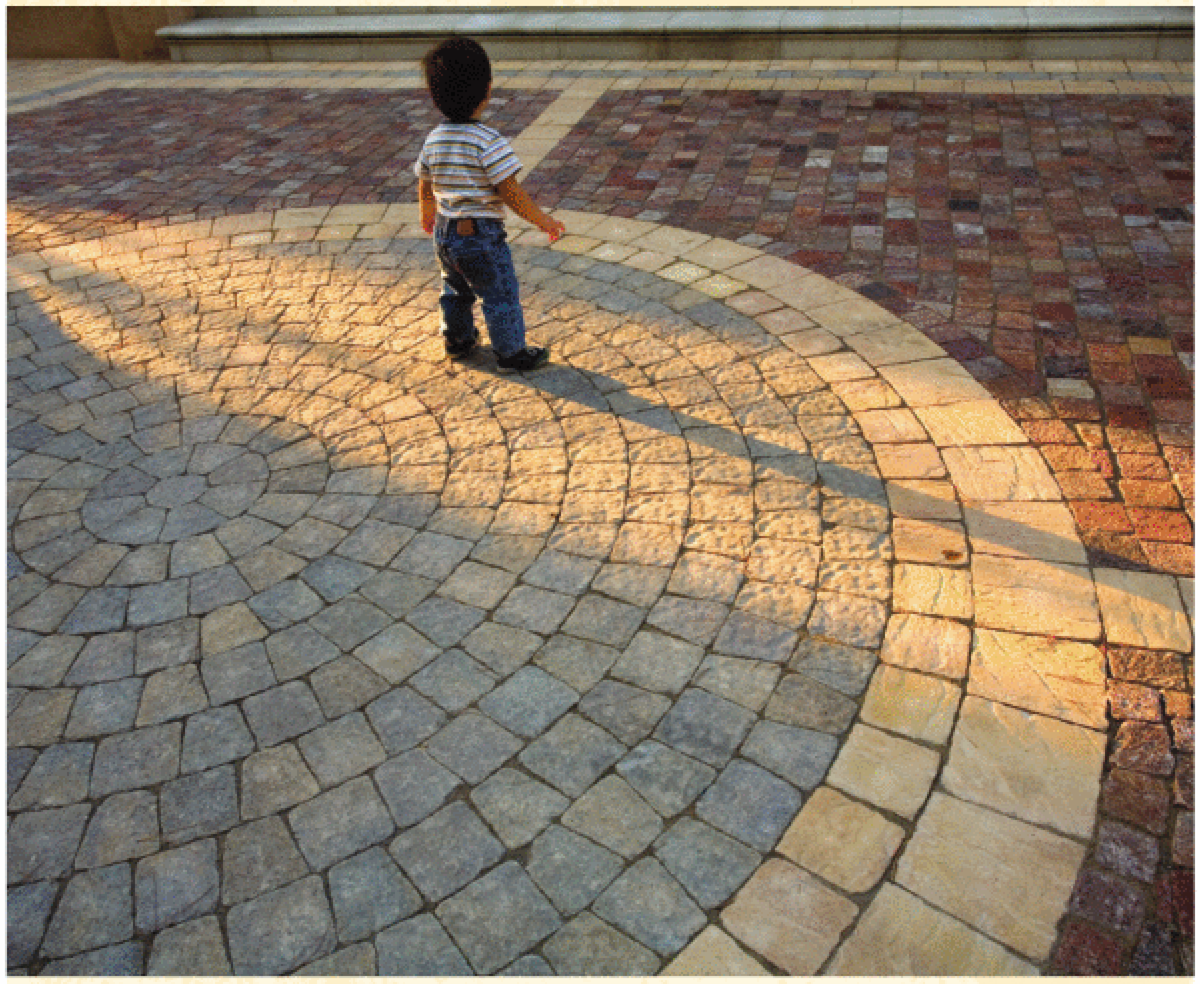

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THE JOURNEYMAN

ARCHITECT MIKI IWASAKI RETURNS TO HIS ROOTS, DESIGNING JEWELRY AND HOME ACCESSORIES WITH WOOD SALVAGED FROM HIS OWN GARAGE.

BY JENNIE NUNN

In junior high, after immigrating to Redondo Beach from Japan with his family, Miki Iwasaki was busy building intricate skateboard ramps. "My friends and I would congregate in my parents' garage after school and make things out of old scraps of wood," recalls Iwasaki, now an architect and furniture designer based in San Diego. "I was always fascinated by drawing and building. It just felt natural."

Inspired by his mother, an artist and decorative painter, and his uncle, an urban planner in Japan, Iwasaki began taking drafting classes in high school. After graduating from Cal Poly in Pomona, he studied architecture at Japan's Kyushu Institute of Design and at Harvard Graduate School of Design. He then worked with Skidmore, Owings & Merrill in New York before moving to San Diego in 2006.

Miki Iwasaki's designs include the Blocklamp (left) and a new collection of faceted rings (above). "Wood is a precious resource that should be valued like gems," he says.

"I didn't have any job leads," says Iwasaki. "So, I started making furniture and lamps with wood remnants from my garage."

In just two years, Iwasaki has crafted a collection of more than 30 eco-friendly home accessories—including the red oak Aiuto bed and the poplar-timber Blocklamp—as well as a line of wooden jewelry, with faceted pendant necklaces and rings evocative of gemstones. But Iwasaki is not quite ready to give up architecture entirely: He's also designing an addition for a residence in Torrance.

"I've been fortunate to be able to cross a lot of disciplines," he says. "Architecture is my traditional training, but it's a foundation. There's not enough time in the day to do all I want to do." ■

PORTRAIT: LOWELL TINDELL; RING: MIKI IWASAKI; LAMP: GARY CONAUGHTON

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FLOWER POWER

PARISIAN-STYLE CONNOISSEUR SYLVIE OXMAN BRINGS A RELAXED, UNPRETENTIOUS APPROACH TO HOME DECOR AT HER SILICON VALLEY SHOP.

BY **LYDIA LEE**

Blossom Home, Sylvie Oxman's furnishings store in Los Gatos, has the cozy feel of an old-fashioned antiques shop—brought up-to-date with Hollywood Regency and midcentury pieces. Tables, chairs and bureaus of various vintages are placed on the sidewalk to catch the eye, while inside, modestly priced items are arranged in casual vignettes. "I wanted to create a homey feeling that is personal and intimate, a feeling that often gets lost in the 21st century," says Oxman of the year-old store, which reflects her budget-friendly style.

As a teenager living in San Francisco during the 1970s, Oxman decorated her room with inflatable furniture and posters of giant orange-and-blue mandalas. She briefly studied humanities in college, but dropped out to pursue her nearly two-decade career as a vintage-clothing buyer. The business enabled her to travel frequently to Paris, where she cultivated an eye for the European approach to home furnishing. "Even the most expensive Parisian flats have threadbare upholstery and rugs," she says. "It shows a rich life well lived, that isn't concerned with the superficial."

"I wanted to create a feeling that is personal."

Recently in pride of place at Blossom Home was a mod dining table with curved Lucite legs, surrounded by a foursome of cream-painted chairs: two with *petit pois* embroidery on the seats and two Queen Annes. "I call them 'shabby chateau,'" laughs Oxman, who dislikes the "precious, formal picture" that the word *antiques* conjures up. The shopping experience at Blossom Home has a delightful informality: Oxman often invites customers to join her for a cup of tea, and she posts her home phone number on the door after hours in case there is something you must have. It's that kind of place.

Shop owner and former fashion buyer Sylvie Oxman shares her love of Parisian style at her Los Gatos furnishings store, Blossom Home, where she also teaches clients how to refurbish old pieces to make them their own.

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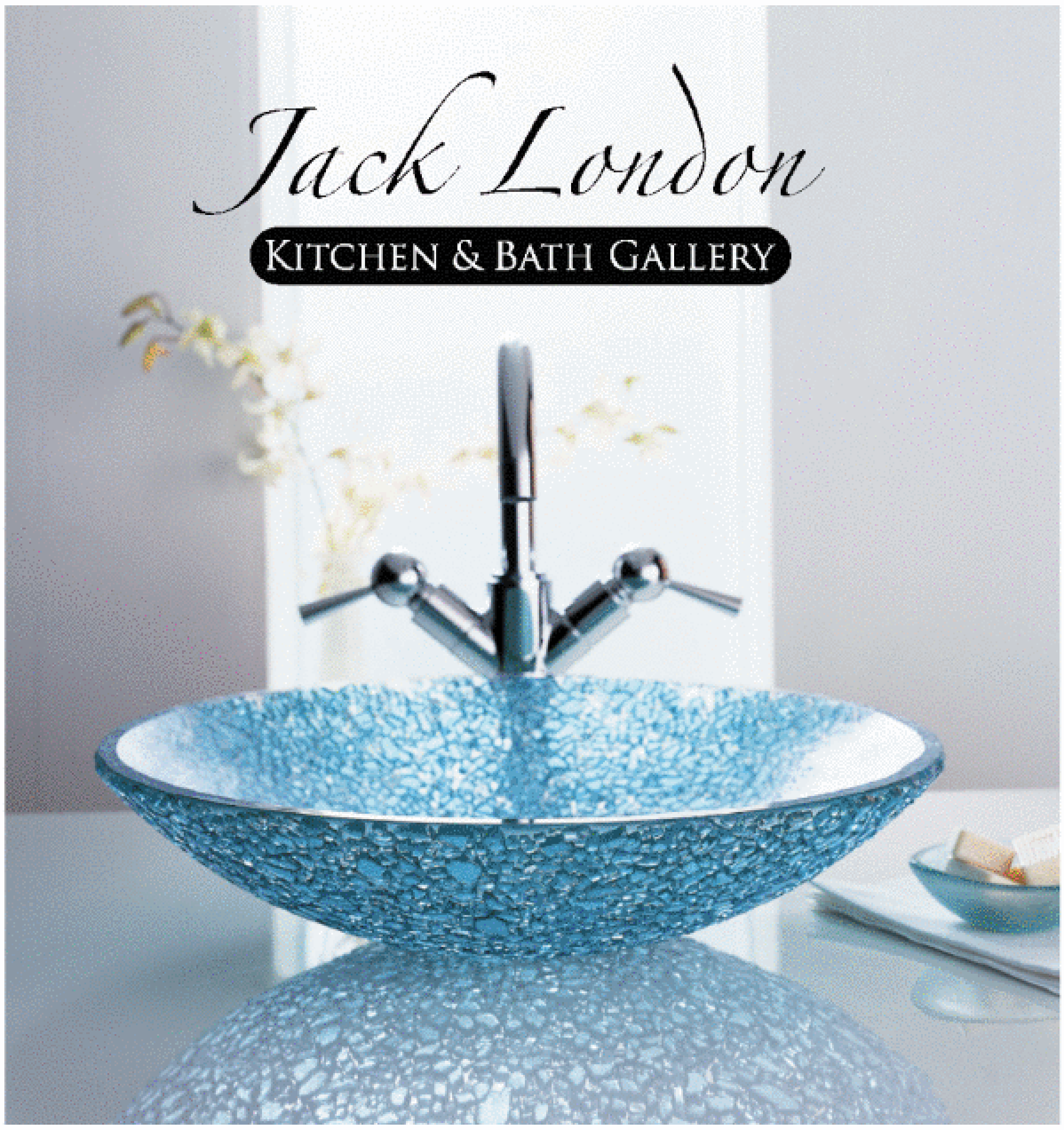

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A deep-blue steel cube appears out of thin air, midway down an alley in San Francisco's Yerba Buena arts district. An oddity amid the tall buildings surrounding it, the cube is the identifying outline of the city's Contemporary Jewish Museum, which opens June 8. The long-awaited structure was designed by New York–based Daniel Libeskind, the Polish "starchitect" whose symbol-laden projects include the Denver Art Museum (with its sharply pitched roofline inspired by the Rocky Mountains) and the new World Trade Center in New York City (featuring a 1,776-foot-high spire called "Gardens of the World" that illustrates the return of life to the area). Libeskind adapted an existing 1907 brick power substation and incorporated Jewish cultural symbols into the 63,000-square-foot structure, with abstract representations of the Hebrew letters *chet* and *yud*, which make up the phrase *l'chaim* (meaning "to life"). According to Libeskind, even the inky hue of the cube's steel cladding is significant: "It embodies the sea, the sky and the open horizon, but most of all how life comes out of the blue." —*Leilani Labong*

PHOTOGRAPHY BY **BRUCE DAMONTE**
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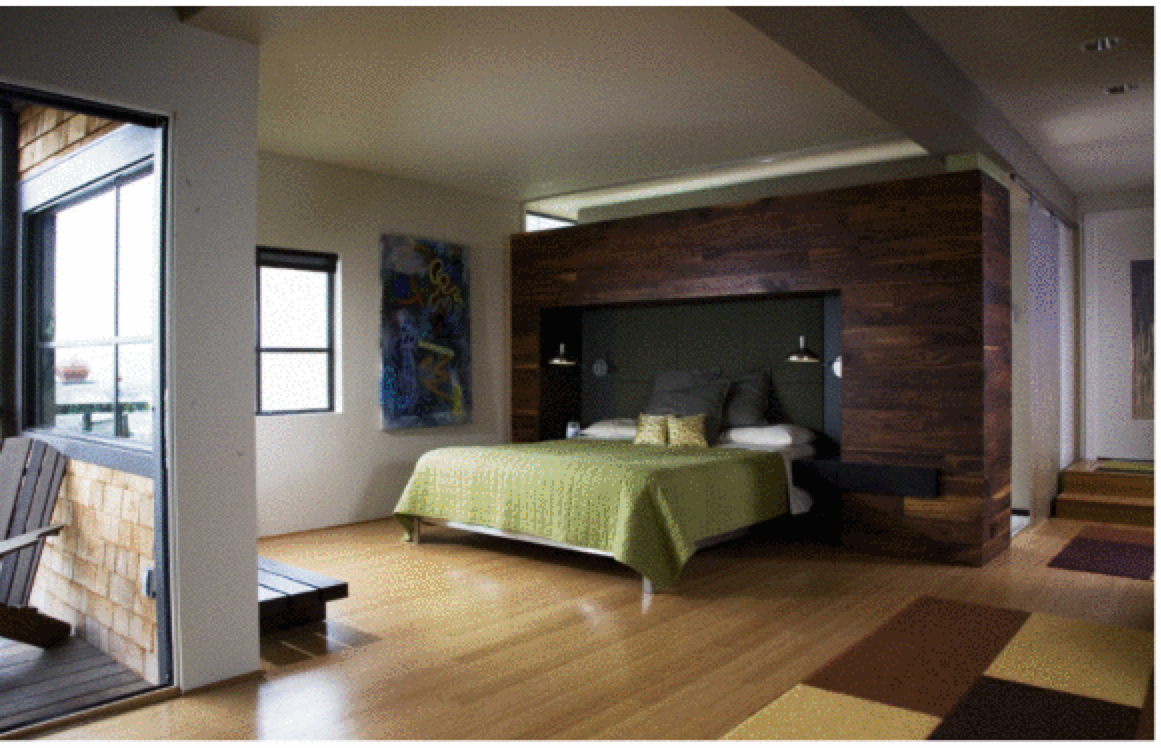

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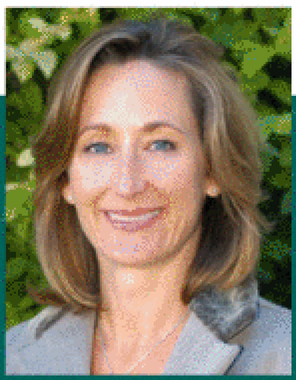

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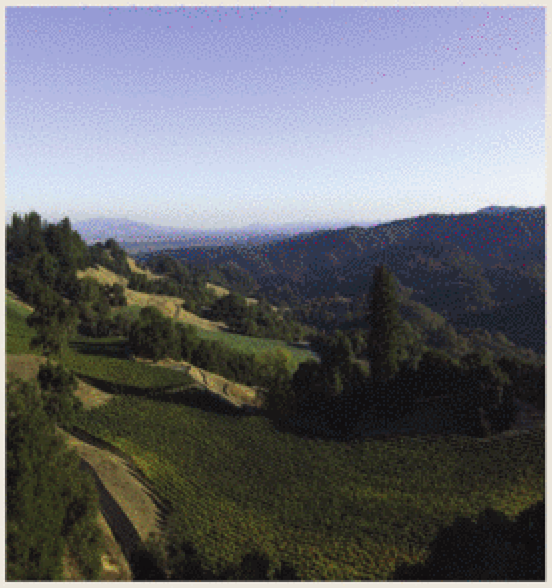

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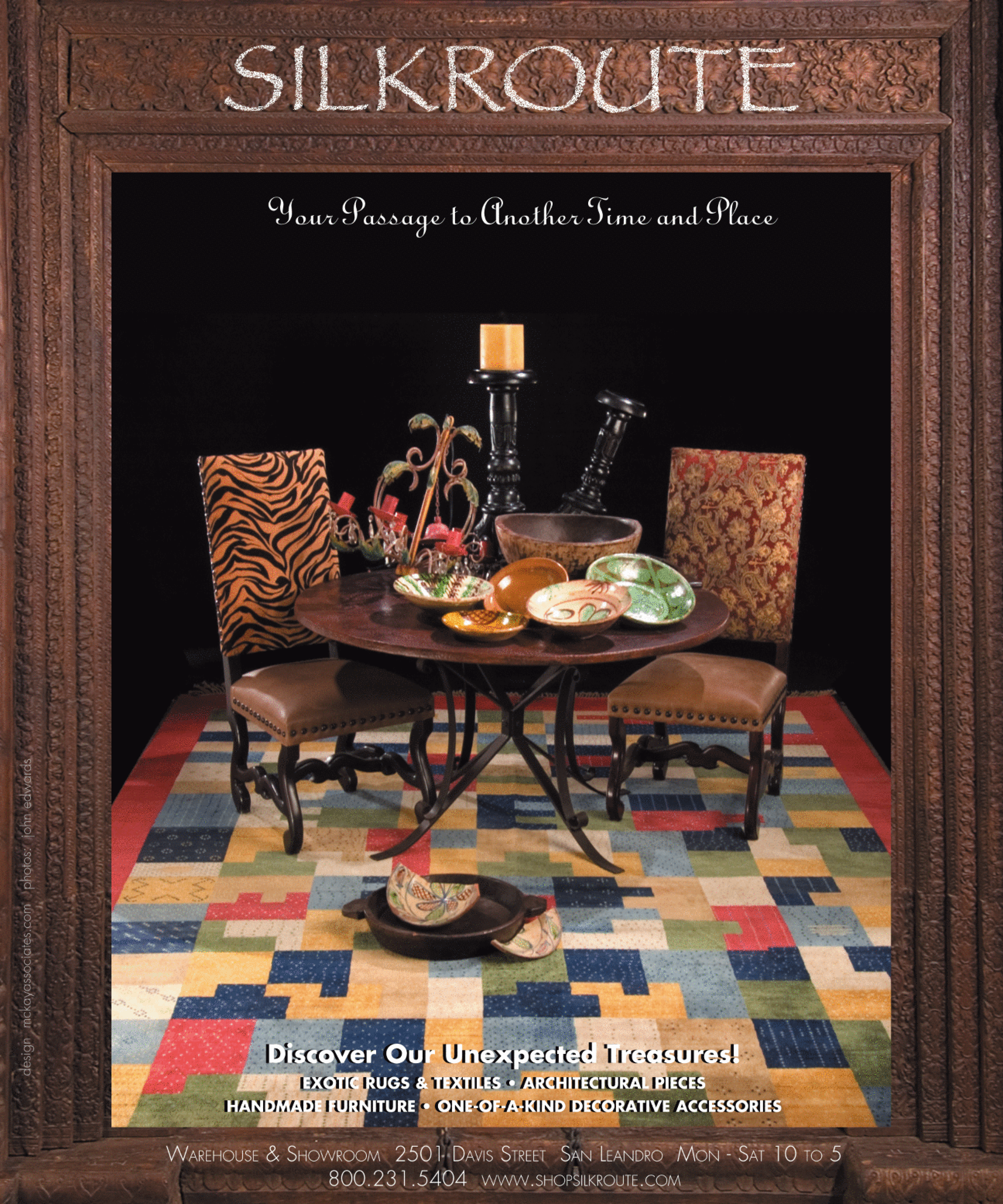
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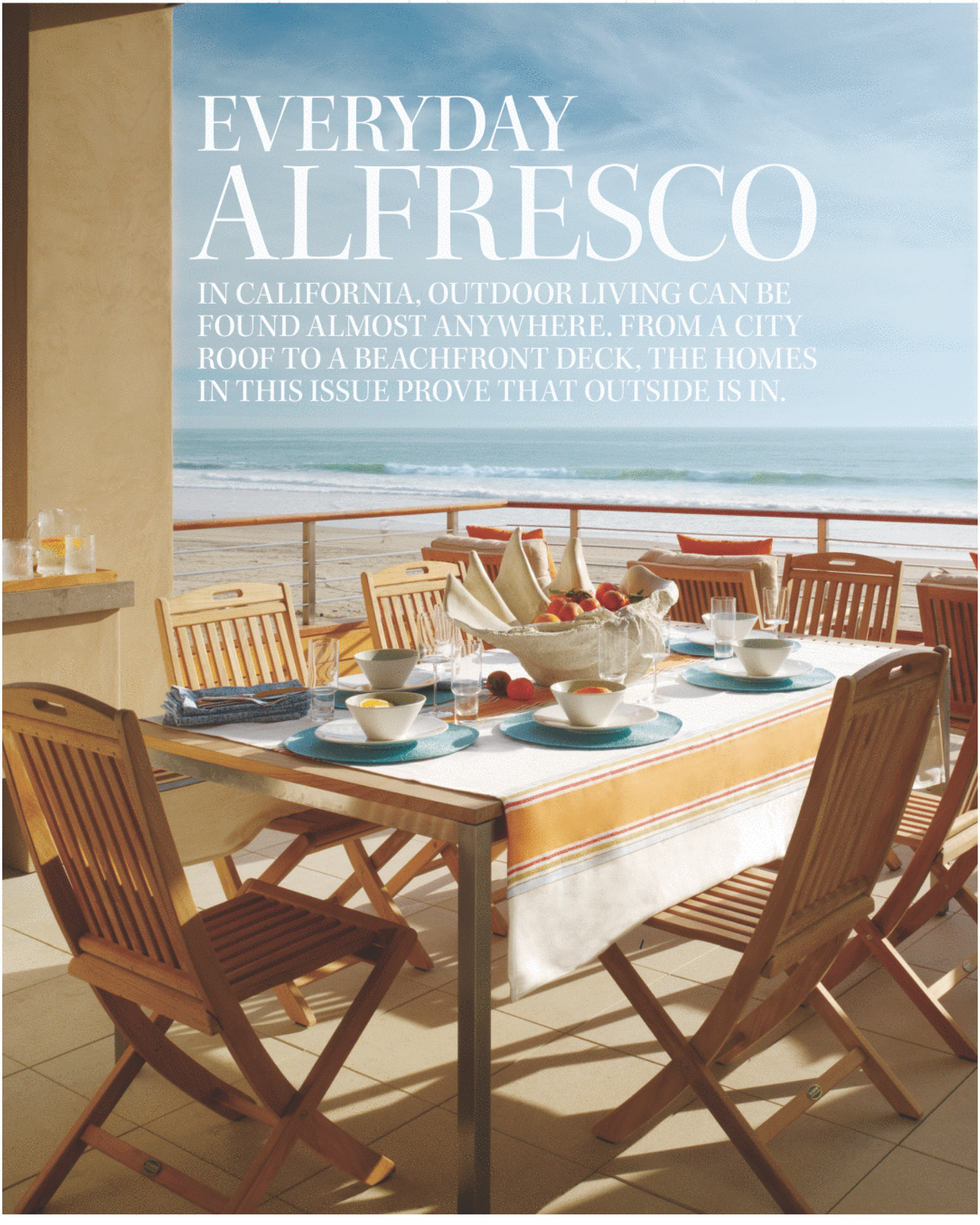


MATTHEW MILLMAN. STYLING BY GARY SPAIN

A white-on-white palette throughout blurs the distinction between inside and out. In the living room, black chairs by Thom Mayne, a Barcelona daybed and a bronze sculpture of an open hand add drama. Citrus-hued accents and a view of the pool lighten the mood.

desert cool

A Los Angeles couple redefines a clean slate in their midcentury modern Palm Springs tract home.

BY **CHLOÉ HARRIS**
PHOTOGRAPHY BY **JOHN ELLIS**

On Friday afternoons, Los Angeles architect Steve Johnson and his partner of 16 years, Dana Benoit, wave goodbye-for-now to their Miracle Mile home and the constrictions of urban living. The couple's workaday apartment, housed in a fourplex in a densely built neighborhood, has little light and no direct access to the building's rooftop deck. Their weekend home, however, offers the old-fashioned promises of suburbia: On the north end of Palm Springs, Johnson and Benoit's iconic 1959 Alexander tract house has privacy, mountainous views and plenty of sunshine both outside and in.

To some, it might not seem glamorous: The vacation home looks like every other house on the block, not to mention the 2,500-plus identical homes throughout Palm Springs that architects William Krisel and Dan Palmer designed for the Alexander Construction Company. At 1,229 square feet, the houses were intended to be as cost efficient as they were stylish, with simple post-and-beam construction and pared-down detailing.

When the couple bought their house in 2004, it had a dingy yellow exterior paint job and a barren pit for a backyard. But for Johnson, a principal of MDA Johnson Favaro Architecture and Urban Design, the home's historical significance was appealing. "These houses are design masterpieces that were meant to be affordable and practical for the masses," he says. As for the landscape, "There wasn't a bush, tree or pool. It was exactly what we wanted—a blank canvas."

Even in its current incarnation, "blank canvas" is an apt description of Johnson and Benoit's desert home. Gone are the gray concrete floors and dismal facade. Now with an all-over coat of pure white—including glossy epoxy floors that reflect light and add dimension—the house feels modern and in tune with the local climate. "Many people buy these houses because they love the 1950s," Johnson says. "But the Alexanders are flexible containers. We wanted to bring this house forward."

ABOVE: In the contemporary kitchen, a midcentury walnut table by T.H. Robsjohn-Gibbings and vintage leather chairs from the same period complement the wood-framed cabinetry.

For two years, the couple spent most of their weekends restoring the three-bedroom home. While the backyard required a total cosmetic overhaul, the interior renovations

were non-negotiable. The couple replaced the broken original sliding glass doors, added new lighting and mirrors in the bathrooms, updated the plumbing and electricity and installed air-conditioning. However, the latter improvement was a just-in-case measure: An eight-foot-high hedge offers privacy from the neighbors, so the home's doors and windows usually remain open to circulate fresh air throughout the space.

"We wanted the house to focus on looking outward," says Johnson, who missed the constant warmth of his native Florida, even after living in L.A. for 23 years. The Palm Springs retreat also meant a return to nature: "We love the desert, the mountains, the heat, the landscape, the day and night sky," Johnson says. "Being in this house, you feel connected to the elements." Inside, it's easy to see why: There are few material distractions to keep you within its walls. "We have only the clothes we want to wear and the books we want to read," Johnson says.

With a typical Alexander floor plan, the home creates the illusion of expanse. The living room and kitchen are one single space, punctuated only by a round walnut table used occasionally for indoor dining. White on white is the dominant palette, but a few dramatic design elements stand out like sculptural relief and keep the home from feeling stark. As Johnson himself points out, "There is a fine line between spa-like and institutional."

The living room, which is

ABOVE: A floating console table and a vibrant throw keep the guest bedroom from feeling sterile. RIGHT: In the master bedroom, a painting depicts an iconic Palm Springs scene.

With five exterior doors, nearly every room in the house—including the master bedroom—has direct access to the outside. The large backyard and secluded side yard are planted with low-maintenance agaves and Mediterranean natives.

ABOVE: With a flat roof, "the house was low enough so that we could add a tall hedge for privacy from the neighbors without obstructing the mountain views," Johnson says.

too small to accommodate a traditional sofa, features a black leather Barcelona daybed that serves as a reading recliner or bench seating for guests. It pops against the snowy surrounds, along with two black side chairs designed by Thom Mayne of Morphosis, the L.A. firm where Johnson worked before launching his own company in 1988.

The art in the room is spare but bold. An oil painting of a 76 gas station sign, by Eric Nash, feels "empty like the desert," Johnson says. The rest of the rooms follow suit. In the master bedroom, for example, the blue sky and green grass in a Patrick Kelly painting depicting Palm Springs' iconic Albert Frey–designed gas station provide the only color contrast.

All this lack of color and clutter has a single purpose: to lead you outside through the home's five exterior doors. Designed to feel like a true outdoor room, complete with a "proper" dining table and chairs from Richard Schultz, the backyard is organized into a grid. Concrete slabs, separated by narrow strips of grass that echo the home's geometric lines, create a visual relationship between the inside and out. Larger patches of grass accommodate the couple's golden retriever, Gracie, and a new swimming pool helps beat the heat.

"I wanted to create a landscape that would remind me of the other arid climates I've visited," Johnson says, citing Jerusalem and beach towns on the Mediterranean as inspirations. Olive trees, palm trees and rosemary are among the plants chosen for their low-maintenance attributes, while large agaves are planted in gravel beds to incorporate the look of the desert. A poured-concrete seating area with two lounge chairs acts as an undercover retaining wall—to prevent run-off from the yard's natural slope—and feels as though its always been there. Plush cushions rest atop custom stainless steel furnishings to supply the requisite softer touch. In a nod to the home's midcentury origins, retro disk umbrellas provide shade. In the evenings, low-wattage lights in the trees cast an atmospheric glow for alfresco suppers.

"The beauty of the Alexanders is that they truly are indoor/outdoor houses," says Johnson. "It's about keeping things simple—no shoes required." ■

With colorful throw pillows and custom stainless steel furniture from Modern Home in Palm Springs, architect Steve Johnson transformed his bleak backyard into a comfortable outdoor room for stylish entertaining.

Mark De Mattei's Aptos beach house exemplifies a union of bold architecture, strong materials, fine building and stunning views. "It's a lot of a good thing," says De Mattei.

COASTAL LIVING

A BUILDER TRANSFORMS A BEACHFRONT PROPERTY WITH VIEWS OF THE SEA INTO A MODERN ESCAPE FOR HIS FAMILY OF FIVE.

BY **MIKHAEL ROMAIN**
PHOTOGRAPHY BY **MATTHEW MILLMAN**
STYLING BY **GARY SPAIN**

The kitchen incorporates the same limestone that was used for the floors throughout the house. The teak cabinets are framed in darker wenge wood. OPPOSITE: Sliding glass doors off the living room and kitchen open to an outdoor dining area.

Anyone who has ever watched the sun set behind the ocean's horizon or found themselves lulled to sleep by the rhythmic roll of waves will understand why Mark De Mattei chose to build his family's vacation home on a secluded lot in Aptos, a sleepy beach community just south of Santa Cruz.

"I do a lot of planning and thinking when I'm at the beach, says De Mattei, president of San Jose–based De Mattei Construction. "The beach is a great place to reflect—because of the setting, it's hard not to relax here." Indeed, from De Mattei's newly completed modern home—with floor-to-ceiling windows that look out at panoramic views of the ocean—it's hard to imagine anything more picturesque or serene.

De Mattei—who spent five years vacationing one mile south of the location of his current home—first discovered the lot when he jogged past a "For Sale" sign at the end of a beachfront development. A phone call later, he discovered that the 10-acre parcel was available, with the contingency that only one house be built and the rest of the property be dedicated to open space. (The seller originally had designs to build multiple homes, a plan that the community of Aptos opposed.) "That was fine, because I only wanted to build one home," says De Mattei. "A contemporary house needs to be in the right spot. I saw the property and thought it was the perfect location."

Building a modern home was something of a departure for De Mattei, who started his construction company 23 years ago. Though his firm has built or remodeled more than 1,000 homes across Silicon Valley, many of those projects were based on more classic styles such as Craftsman and Spanish Colonial. Even the San Jose home that De Mattei and his wife, Tammy, built 16 years ago for their family—which now includes Josh, age 8, Kyle, 10 and Zachary, 11—was inspired by the couple's love of French neoclassical architecture. But the ultimate beach house they envisioned was sleek, simple and modern. "It's amazing how personal choices change as we grow; life changes, and so does your taste," says De Mattei.

As it turns out, the restraints of building codes and the hillside location lent themselves to a simple, stacked-box design with concrete-and-steel framing to withstand the natural forces of landslides from above and the tides below. "We knew from the start that we were looking at a contemporary palette," says project architect Peter Silva, who designed the house along with architect Tom Thacher.

CLOCKWISE FROM LEFT: A cozy den off the living room features steel-framed wraparound windows; The design team included Pamela Pennington, Mark De Mattei and Tom Thacher; The bar's backsplash mimics the grain of the zebrawood-and-teak cabinetry.

Silva and Thacher's design allows for unobstructed beach views through a wall of glass that spans the length of the 3,492-square-foot house. "The steel frame allowed us to make the front of the house transparent," says Silva.

The architects designed a central two-story corridor to allow light and ocean breezes to circulate in the house, which is backed up against a hillside. Upstairs, the boys' bedrooms are situated around a balcony overlooking the living room.

"It also let us add expansive decks, which stretch the living spaces to the outdoors." An open floor plan allows light and breezes to move throughout the house. "On a site that magnificent, you want to open it up and maximize the views," says Silva. "With half of the house buried into a hill, we made a conscious effort to create a continuous flow so it wouldn't feel so claustrophobic."

"Even though it's contemporary, I wanted it to be warm. I wasn't looking for the Jetsons' house," says De Mattei. His experience as a home builder has given De Mattei a vast knowledge of materials, and he was discerning, if not fastidious, about what he wanted for his own home. "Mark would point to parts of the sand and say, 'That's the color I want,'" says Pamela Pennington, a Palo Alto designer who worked with De Mattei on the interiors. "I work with building materials every single day, so I had an idea of what I wanted," says De Mattei. "In the end, we found the most interesting materials and made them work for the space."

LEFT: The foyer introduces the house's palette of modern, low-maintenance materials, including limestone floors and a waxed-concrete wall. BELOW: In the front of the house, light floods in through floor-to-ceiling windows.

Together Pennington and De Mattei created living spaces that would suit the architecture and blend with the beach location. In a color aptly named "Golden Beaches," limestone-slab floors

used throughout the house were chosen not only for hue but also for their ability to stand up to the sand and other debris dragged in by three rambunctious boys.

In the kitchen, the linear grain of teak cabinets framed in dark wenge is echoed by the horizontal lines of the zebrawood used in the dining room casework and above the fireplace. "With so much of the natural environment exposed, we wanted to keep to a neutral color palette with sandy tones that would complement the architecture," says Pennington.

"This was an exciting project for everyone involved," says Silva, who, along with Thacher and Pennington, can attest to De Mattei's hands-on approach. "Mark was very particular and knew what was acceptable and what was not. The results demonstrate that."

The construction of this house was also a family affair: The De Matteis' three sons were involved in the process from the beginning. "The kids got to play on the lot before it was built, they watched me go through the planning process and saw the evolution of the house," says De Mattei. "What we envisioned for this house is exactly what sits here now."

ABOVE: The top-floor master bedroom has a perfect view of Aptos' best surf spot—and on a clear day, the Monterey peninsula. RIGHT: The upstairs guest bath has storage niches lined with olive-green accent tiles.

LOFTY AMBITIONS

The union of designer and developer results in the realization of a dream loft at the beach for their young family.

BY **SALLY SCHULTHEISS**

PHOTOGRAPHY BY **GREY CRAWFORD**

STYLING BY **CHAR HATCH LANGOS**

New York native Mark Friedman always wanted a loft. But since moving to Los Angeles in 1988, he had become attached to Santa Monica, preferring its mellow residential lifestyle over the edgier downtown neighborhoods where loft-dwelling is on the rise. Little did the software developer know that some 10 years later, he would meet and marry Velvet Hammerschmidt, an interior designer who would help convert his dreams into a reality.

Today, the couple and their two young daughters, Brooke and Jade, share a light-filled loft in Santa Monica, with 20-foot ceilings and sweeping ocean views. At 3,600 square feet, the home is spacious enough to accommodate large-scale entertaining yet still cozy for a young family. It also represents the realization of Hammerschmidt's longtime goal to design her own home. "It was great to pick out what I like as opposed to making selections for a client," she says.

Interestingly enough, as Friedman points out, there is very little furniture in the place; most of the major decisions concerned architectural finishes, building materials and lighting design. "There are 196 lights

One of two staircases leads from the main living area—set apart from the couple's home office by a partial wall—to the master bedroom and continues up to the rooftop deck.

The entrance—accessed by an elevator—is marked by a hallway that opens to the dining area (right) and kitchen on one side, and to the living room on the other. OPPOSITE: The end-grain Douglas fir floors were left natural in the kitchen, but were stained dark throughout the rest of the loft.

in this house," he says. "We had to figure out where every single one went." Operating the intricate lighting plan, however, is simple: A high-tech automated system does most of the work, creating different "scenes" at the push of a button. Selecting "home" turns on the lights in every room, while "entertaining" activates dramatic accent lights, "cook" illuminates the kitchen and "work" brightens the office area.

From start to finish, the project was a collaboration between husband and wife. Friedman, a former real estate agent, originally developed the six-unit building to answer the lack of loft homes in the area. The three-story structure was designed to face a tree-filled courtyard on one side and overlook rooftops on the other. Friedman and Hammerschmidt got engaged when construction was near complete, and they decided to purchase the entire top floor. Once intended to be two smaller lofts, the penthouse boasted a majestic front hall and tantalizing possibilities for a private rooftop deck.

Because it was a ground-up construction, the loft's interior was essentially empty. "We got to decide everything, from where the bedrooms and kitchen would go to how big the master suite would be," says the designer. One of the few architectural elements in the original plan, a spiral staircase leading to the roof was replaced with a straight flight of stairs that hugs the living room wall and emerges alongside one of the skylights. "It was like fitting together the pieces of a puzzle," says Friedman. The end-grain Douglas fir floors were inspired by the Room & Board store in Orange County. "You find these floors in very high-traffic places because they're so durable," Friedman explains.

The loft's layout is fairly symmetrical. A private elevator opens to the middle of a large hallway with floor-to-ceiling windows, and the home fans out from there: To the left, the kitchen and dining area

In the master bedroom, three circular lights over the bed eliminate the need for reading lamps. The furnishings throughout the loft are predominantly Italian, including the B&B Italia bed.

share an open plan; to the right is the couple's joint office space and the living area. The bedrooms are accessed from both ends of the home—walk up seven steps from the living room and you're in the master suite, or seven steps up from the kitchen to the childrens' bedrooms. Each staircase continues up to the roof.

The three-tiered rooftop deck took a year-and-a-half to complete. "It was a massive undertaking," says Friedman. Almost an apartment of its own, the deck features panels of laminated glass for privacy, an architectural fountain with a long copper runnel and a grill station complete with a refrigerator, sink and warming drawers. The result is a versatile venue for family dinners, cookouts or private relaxation.

A synergy between the couple's personal world and professional lives made designing the house relatively easy. Hammerschmidt and Friedman both have offices in the Water Garden complex less than two miles away, but they often work from home after hours. "We didn't want our home office to be in a closet at the back of the house," says Friedman. In a workspace separated from the living room by a half-height wall, his-and-hers computers sit side by side on an extra-long desk.

A series of bold, graphic paintings throughout the home suggests a deeper interest in art than the pair admits to having. "We don't really collect," Hammerschmidt says. "We bought what we liked for this house, and then we were done." While such a grand, open space would seem to require a sizable art collection, Friedman notes that there is actually very little wall space. Except in the entryway, most of the home's walls are consumed by windows, bookshelves, staircases and built-in cabinets.

But the art that does live here is oversize and playful. In the front hall, a painting by Robert Sean Coons

ABOVE: Interior designer Velvet Hammerschmidt and her husband Mark Friedman, were married during the creation of the penthouse loft, where they now live with daughters Brooke and Jade. OPPOSITE: For the landscape design, they enlisted the help of Mia Lehrer & Associates.

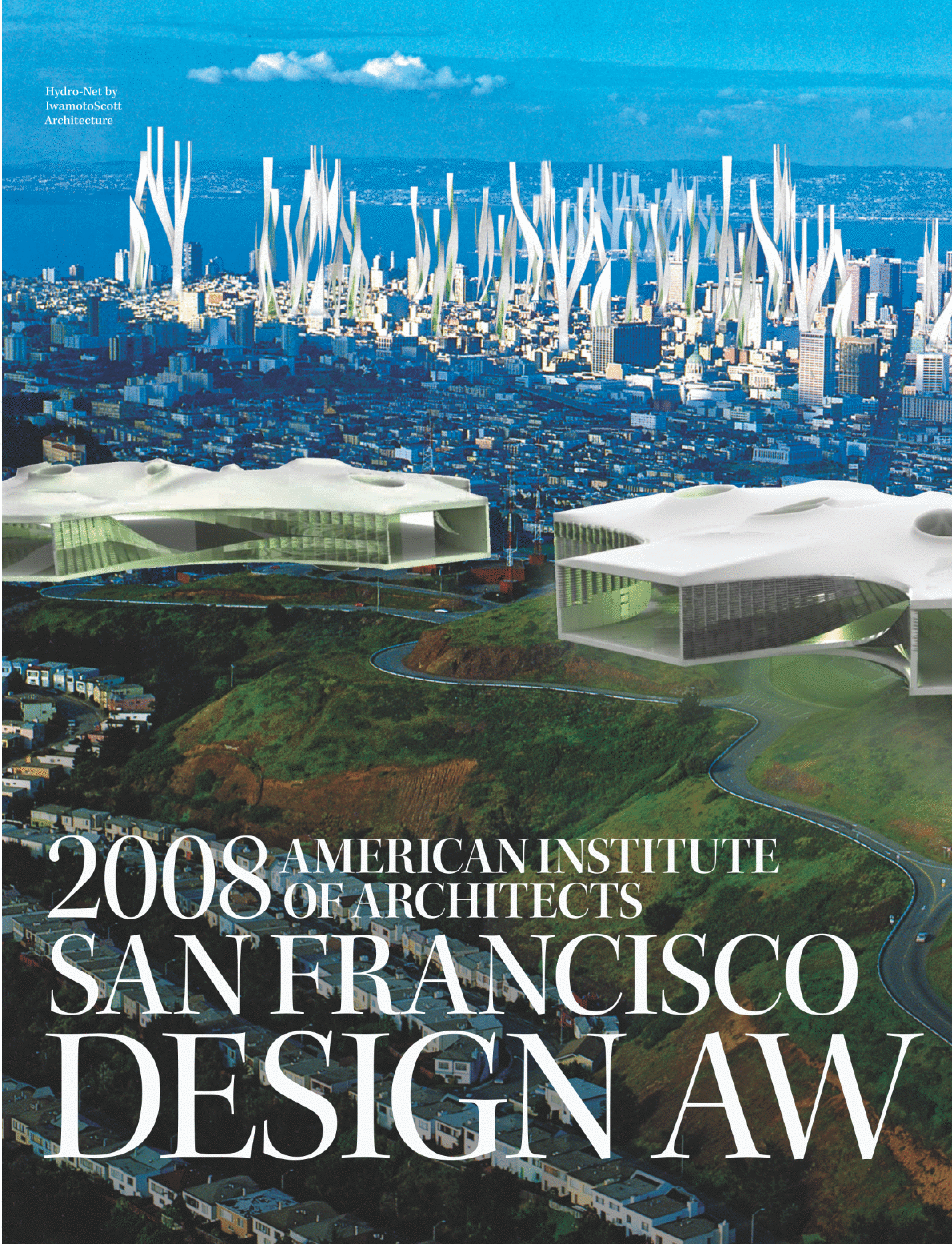
appears to move from different angles; just off the dining room, a caricature by a former *South Park* animator depicts the seven deadly sins. In the living room, a hand-blown glass sculpture of a giant water drop conveniently camouflages a fuse box.

Hammerschmidt designed the master suite around the couple's daily routine. Both fans of reading in bed but averse to bedside reading lamps, the duo opted for three recessed circular lights above the bed. In the bathroom, disputes over the first morning shower were solved by two showerheads in a single stall. Two walk-in closets were made to measure for each individual wardrobe. "We counted exactly how many belts and shoes we have, and then designed the closets accordingly," says Hammerschmidt.

The kitchen is Hammerschmidt's pride and joy. "My favorite part of the house is the Cararra island," she says of the room's 15-foot-long Italian marble countertop, which doubles as a work surface and eating area, and houses climate-controlled wine storage and refrigerated vegetable drawers. Most family meals, however, take place at the glass-topped dining table designed by Hammerschmidt using vintage riddler's racks originally used to store Champagne.

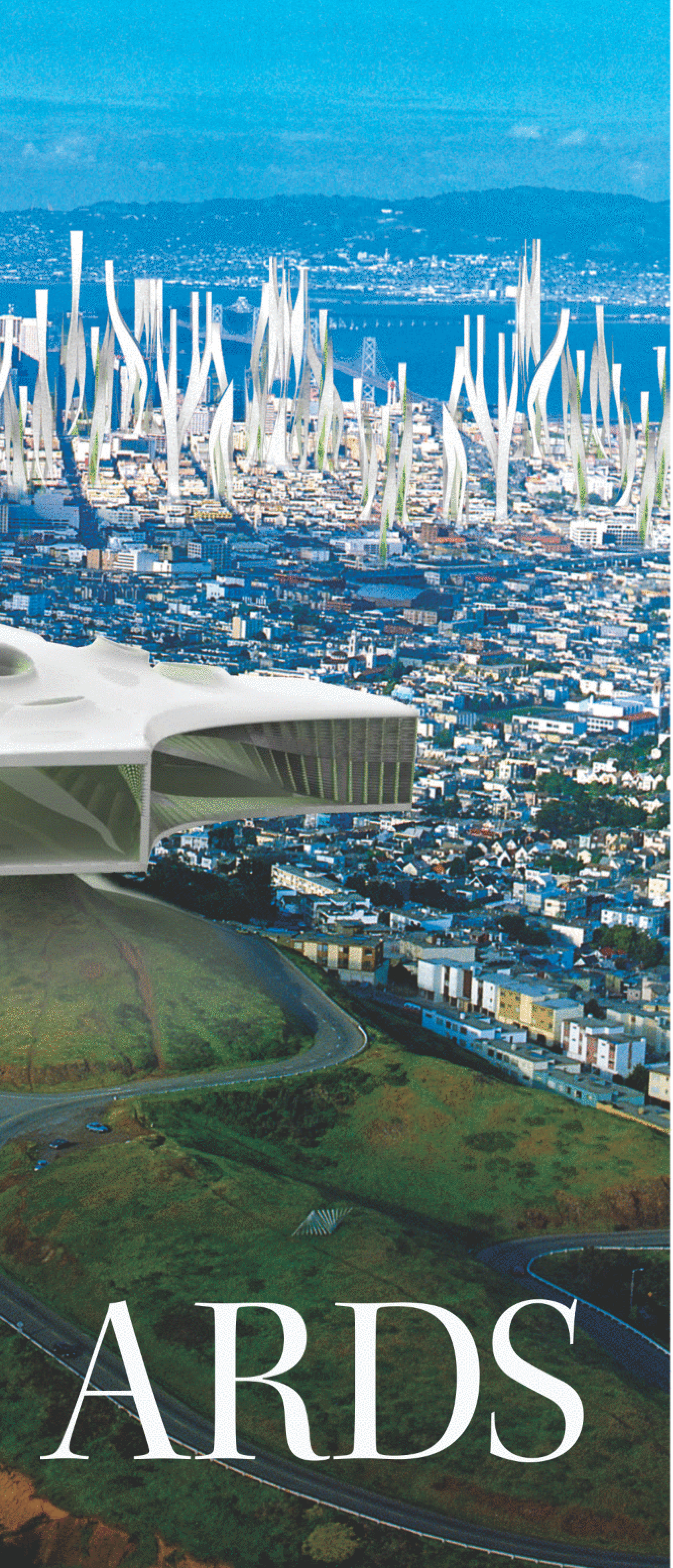
Translucent window shades roll up from the floor to provide privacy and conceal unappealing views. "Building codes prevent structures south of us from being as tall as we are," Hammerschmidt explains. "That's great in terms of an unobstructed view, but we also overlook a lot of ugly roof vents and converter boxes." With the new shades, only the tops of the palm trees are visible.

In the end, Hammerschmidt and Friedman can only recall two instances throughout the design process in which they disagreed. The first came in the form of green onyx counters in the bathroom. "I'd already done them for a client, so I wanted to try something else," Hammerschmidt says. "But Mark loved them—and they are beautiful." The interior designer's victory came in the kitchen, where she opted for a "slick European feel" with Bulthaup built-ins concealing all the appliances. (Friedman had hoped to display the Viking cooktop and oven.) "He won one, and I won one," says Hammerschmidt, who notes that designing a home with her husband was a great experience. "Luckily, we have similar styles."



Hydro-Net by IwamotoScott Architecture

2008 AMERICAN INSTITUTE OF ARCHITECTS SAN FRANCISCO DESIGN AW



For the fourth consecutive year, *California Home+Design* presents the winners of the AIA San Francisco Design Awards.

"The last few years have been a great time for architecture in the Bay Area," says William Menking, editor of *The Architect's Newspaper* and chair of this year's jury. "Along with established firms who are shaping high-profile projects, there are many young architects who have refined their residential and smaller-scale commercial work."

A jury of national leaders in each of eight categories selected winners from countless entries that were either built in San Francisco or designed by local firms. There are four award levels: Honor, the highest, is followed by Merit, Citation and Special Commendation. The categories include architecture, interior architecture, energy and sustainability, unbuilt design, urban design, young architects and associates, integrated project delivery and special achievement.

Congratulations to all the winners.

—*The Editors*

AIA SF AWARDS FOR ARCHITECTURE

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1 HONOR: **Morphosis** and **SmithGroup** wanted the 18-story **San Francisco Federal Building** to feel like a bustling neighborhood sidewalk: Elevators stop only on select floors, encouraging employees to utilize the large, open stairwells.

2 HONOR: A rusted, weathered steel exterior contrasts with the lush natural landscape surrounding the **Stanley Saitowitz/Natoma Architects**–designed **Bridge Residence** in San Anselmo.

3 HONOR: **Fougeron Architecture** transformed a SoMa warehouse into **Tehama Grasshopper**, an elegant glass-and-concrete office and residence that remains true to the area's industrial vernacular.

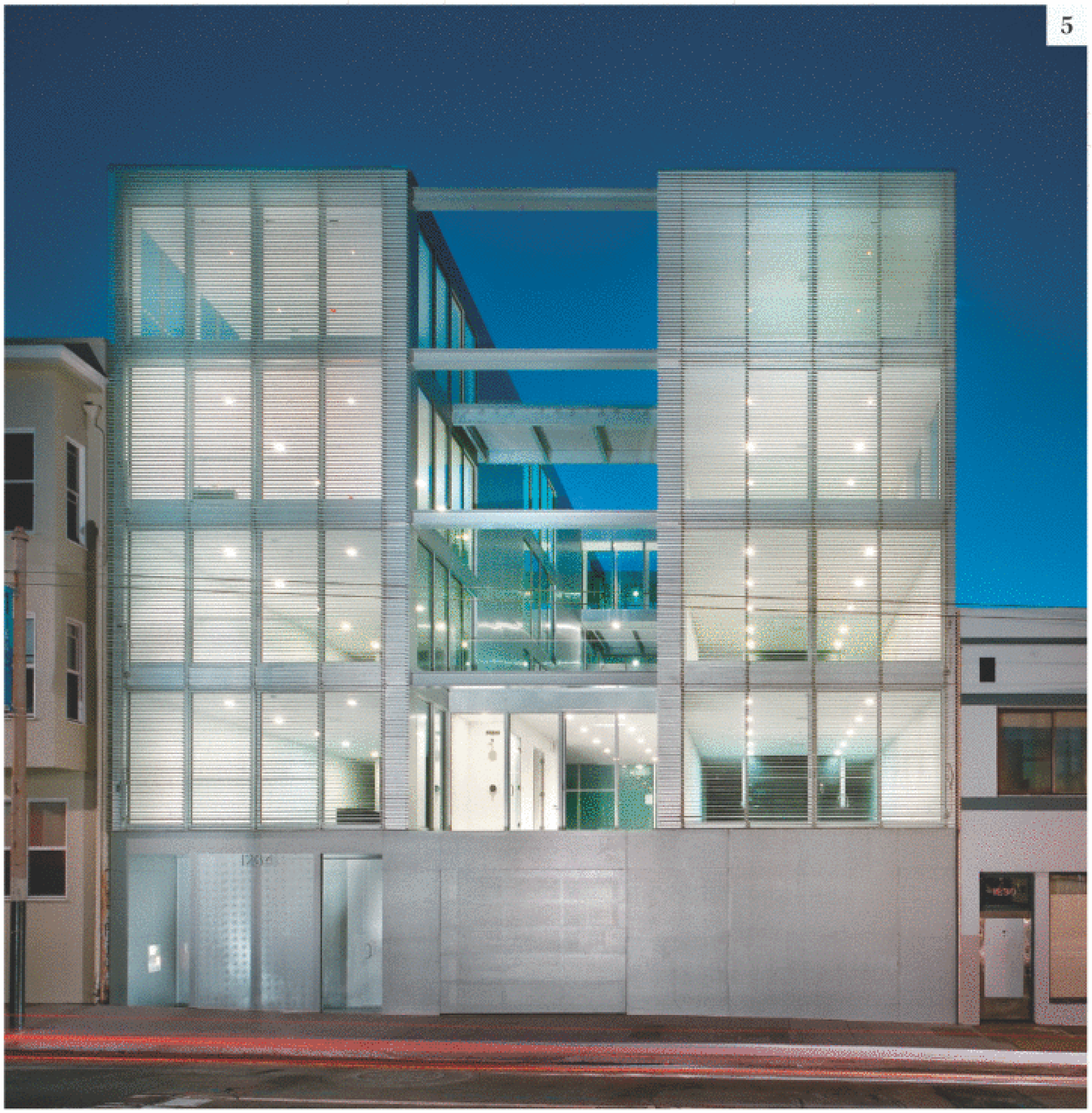
4 HONOR: Brand + Allen Architects exposed the original 1908 masonry of a six-story commercial building at **185 Post Street** through a new glass facade. The building's modernized core meets contemporary environmental, mechanical and seismic requirements.

5 MERIT: Stanley Saitowitz/Natoma Architects designed the urban residences at **1234 Howard Street** in San Francisco with amenities including French balconies, floor-to-ceiling bay windows and a light-filled, shared central courtyard.

6 MERIT: Mark Cavagnero Associates' design for the **Clovis Memorial District Conference Center** includes a 500-seat theater, a limestone-clad auditorium and a spacious lobby entrance that doubles as exhibition space.

7 MERIT: Jensen Architects envisioned the 78-foot-tall **Ann Hamilton Tower** in Geyserville as a unique vertical performance space, with two sets of interwoven staircases—one for the audience and one for the performers.

8 MERIT: To house studio space for graduate art students at the **CCA Graduate Center** in San Francisco, **Jensen Architects** designed two steel-framed structures wrapped with metal mesh to provide both security and visual interest.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AIA SF AWARDS FOR ARCHITECTURE CONTINUED

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9 MERIT: Designed by **Lorcan O'Herlihy Architects**, the **Sherman Residence** is tethered to a steep Mill Valley hillside with a complex geometry of steel and concrete, while an exterior of wood and troweled plaster complements the site.

10 CITATION: **Studios Architecture** designed the **Department of Health Services Richmond Campus Office Building** with individual offices situated around a central atrium to promote interaction while also offering privacy.

11 CITATION: Set on 40 acres of vineyards, the modern-rustic **Healdsburg Residence** designed by **Nick Noyes Architecture** has an open living and dining area with walls and floors made from yellow-pine plywood sourced from the owner's family lumber mill.

12 CITATION: **David Baker + Partners Architects** found inspiration in tall, narrow Dutch row houses for the 20 units of multifamily housing that make up **Blue Star Corner** in Emeryville. Each townhouse is equipped with generous bicycle parking.

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AIA SF AWARDS FOR URBAN DESIGN

■ **HONOR:** Made from reclaimed and repurposed materials, the **Panhandle Bandshell** in San Francisco was designed by **CMG Landscape Architecture** as a gathering place for neighbors, artists and visitors.

■ **MERIT:** Representing Beijing's growing financial district, **Beijing Finance Street** is a 10-million-square-foot mixed-use development designed by **Skidmore, Owings & Merrill** around an eight-acre community park.

■ **MERIT:** At the **San Ysidro Border Station**—the port of entry between Tijuana and San Diego—**RossDrulisCusenbery Architecture** addressed both the facility's demand for security and its cultural significance.

AIA SF AWARDS FOR SPECIAL ACHIEVEMENT

■ **Tim Culvahouse, FAIA** is commended for his strong leadership and vision as editor of *arcCA*, the quarterly architecture journal of the AIA California Council that has become a must-read within the state's architectural community.

■ **The Board of Trustees of the California Academy of Sciences** gets a salute for embracing innovative green-building techniques in the construction of their new building, which received a LEED Platinum rating.

■ **Public Architecture** is honored for bringing together more than 300 architecture firms from 35 states to donate their time and talent to worthy charitable causes.

AIA SF AWARDS FOR INTERIOR ARCHITECTURE

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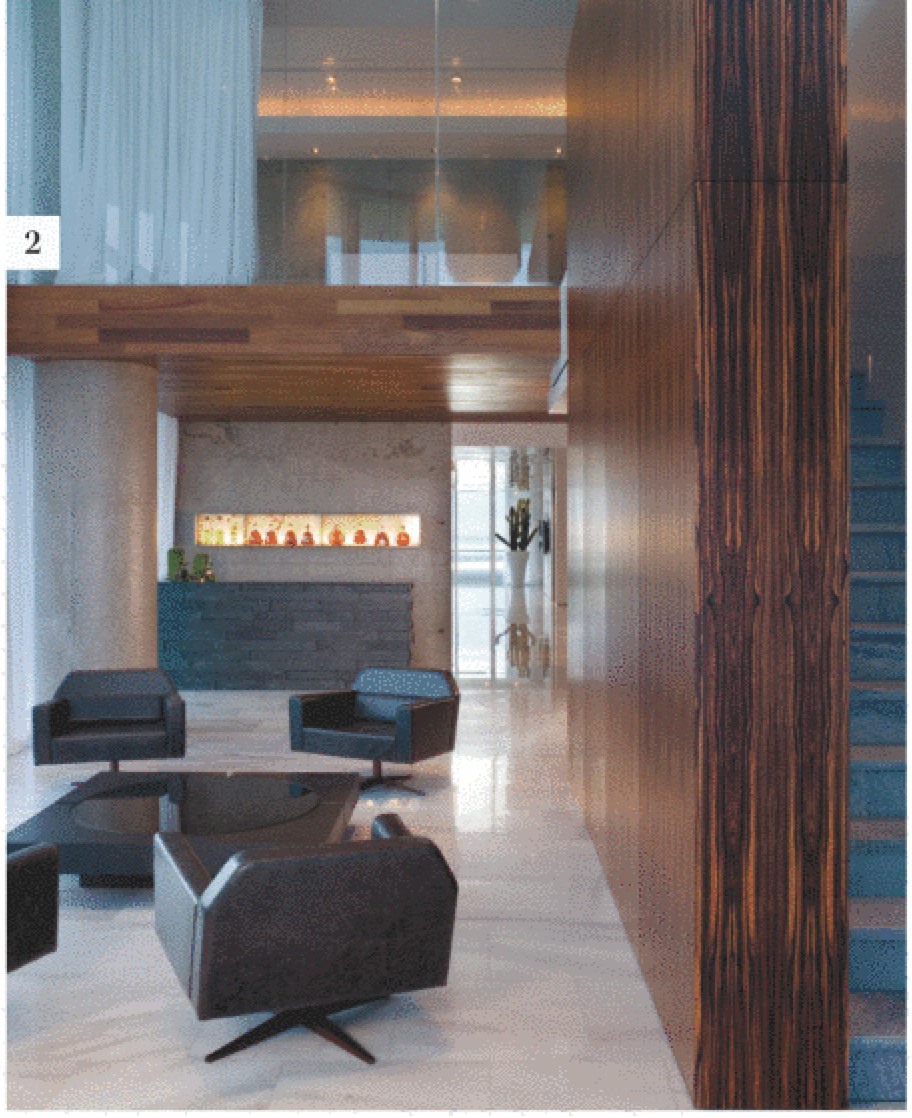

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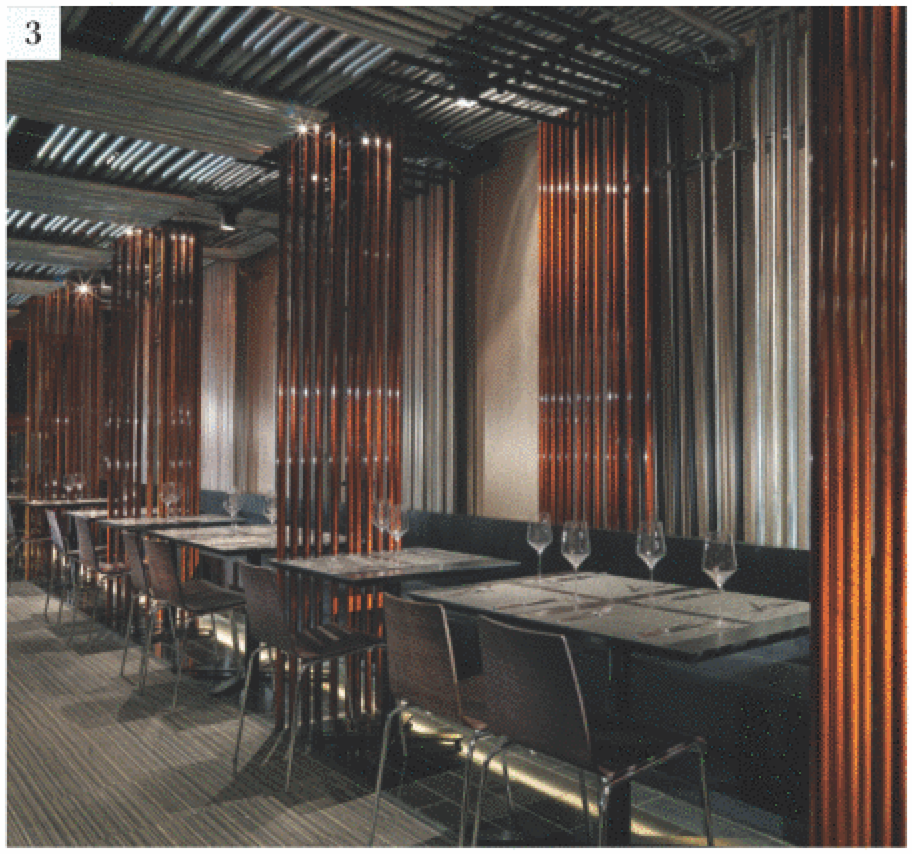

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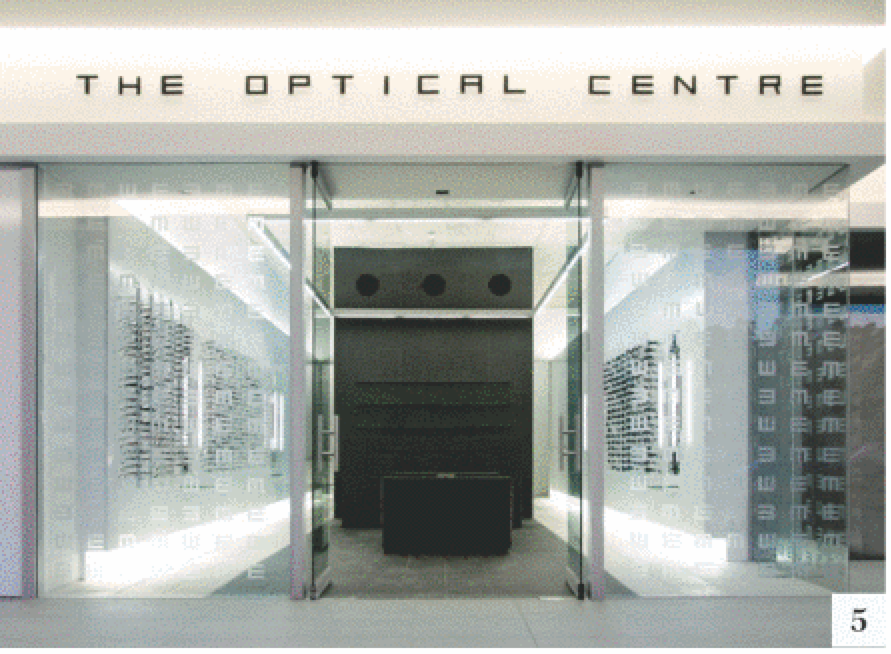
1 HONOR: **Herman & Coliver Architecture** and **Locus Architecture** mixed sand from Israel and the Sacramento Delta to create a symbolic floor design for the **New Ark** of the Congregation B'nai Israel in Sacramento.

2 HONOR: Capitalizing on a pristine oceanfront location in Miami, **Sand Studios** replaced existing walls throughout the **Marvisi Residence** with pivoting wood panels and expanses of sliding glass.

3 HONOR: Instead of masking the exposed pipes and wires along the ceiling of **Conduit** restaurant in San Francisco, **Stanley Saitowitz/Natoma Architects** added more of the industrial materials, inspiring the eatery's name.

4 MERIT: **Stanley Saitowitz/Natoma Architects** designed **Mizu Spa** in San Francisco's SoMa district with a calming two-toned palette, including a channel of black rocks set into a barge of pristine white lounge chairs.



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5 MERIT: Stanley Saitowitz/Natoma Architects installed walls of clear glass etched with eye chart–inspired typography as the backdrop for hundreds of eyeglass frames at various **Optical Centre** locations.

6 CITATION: At the **Forestville School Library** in Sonoma County, **Plum Architects** designed private reading nooks hidden between stacks of books and illuminated by skylights.

7 CITATION: Montalba Architects bisected the 500-square-foot Ghirardelli Square storefront of **Kara's Cupcakes** with a diagonal wall, creating two distinct spaces—one for display and sales and another for preparation and storage.

8 CITATION: Designed by **Montalba Architects**, the **I Dream of Cake Gallery** in San Francisco's North Beach has a museum-like aura, with pin-spot lighting and a display wall featuring folding wood-and-glass panels.

9 CITATION: Designers from **Pollack Architecture** visited skate parks, beachfront hangouts and schoolyards to imbue the **Vans World Headquarters** in Cypress with an authentic skateboarder's sensibility.

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AIA SF AWARDS FOR ENERGY+ SUSTAINABILITY

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1 HONOR: With an on-site recycling center and a living roof planted with native species, the **Nueva School Hillside Learning Complex** in Hillsborough was conceived by **Leddy Maytum Stacy Architects** to educate about conservation through its own design.

2 HONOR: In their design for **Orinda City Hall**, **Siegel & Strain Architects** eliminated the need for air conditioning by incorporating cantilevered shades, rain screens and ceiling fans.

3 MERIT: The LEED Gold–rated **Molecular Foundry** designed by **SmithGroup** is the first green facility on the Lawrence Berkeley National Laboratory campus. It features a Web-based system to monitor water and energy use.

4 CITATION: Beverly Prior Architects sought out **Huntsman Architectural Group** to design their new San Francisco offices with Cradle to Cradle–certified furnishings and lights that automatically switch off when sufficient daylight enters the building.

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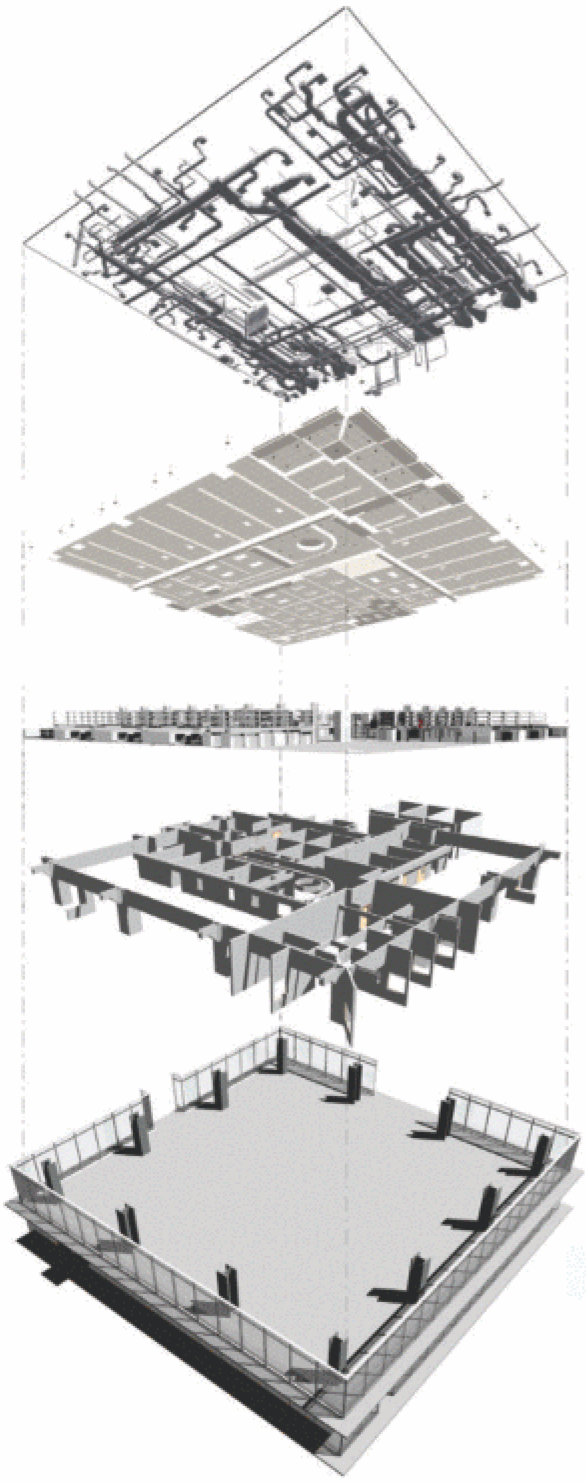

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1 HONOR: **The Design Partnership** introduced integrated practice into the rigid context of public bidding for the design and construction of the **UCSF Health Sciences West Fourth Floor Pathology Laboratory** remodel.

2 SPECIAL COMMENDATION: Inspired by a challenge posed by **Sutter Health** to create a prototype for a streamlined, low-cost medical facility, **HOK**'s plan included a cooperative agreement between healthcare provider, architect and contractor.

AIA SF AWARDS FOR INTEGRATED PROJECT DELIVERY

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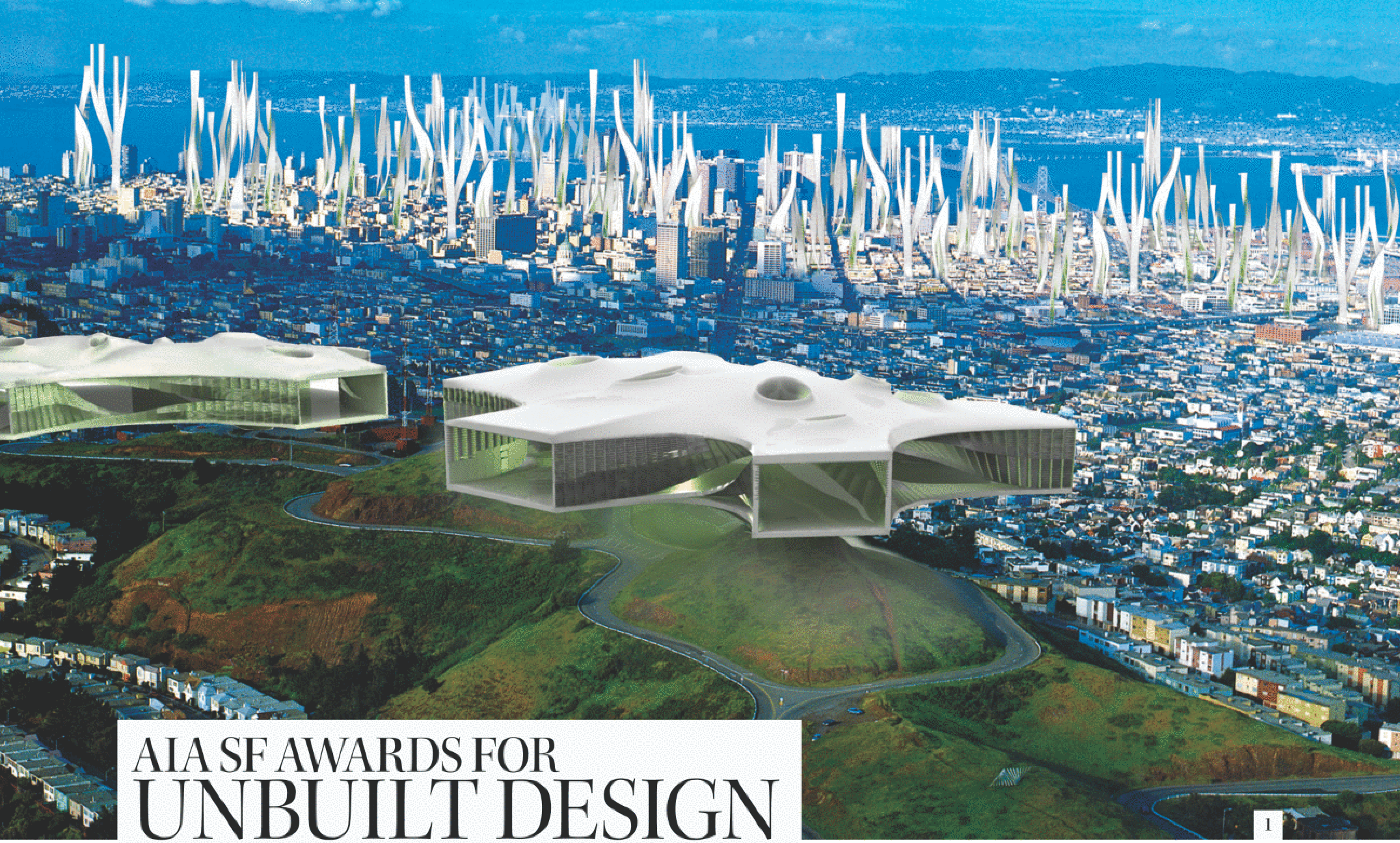

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AIA SF AWARDS FOR UNBUILT DESIGN

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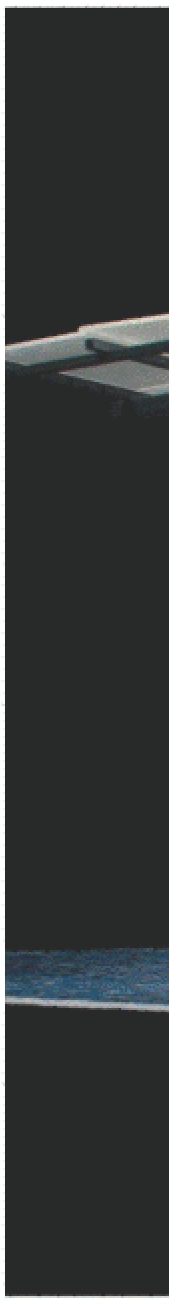


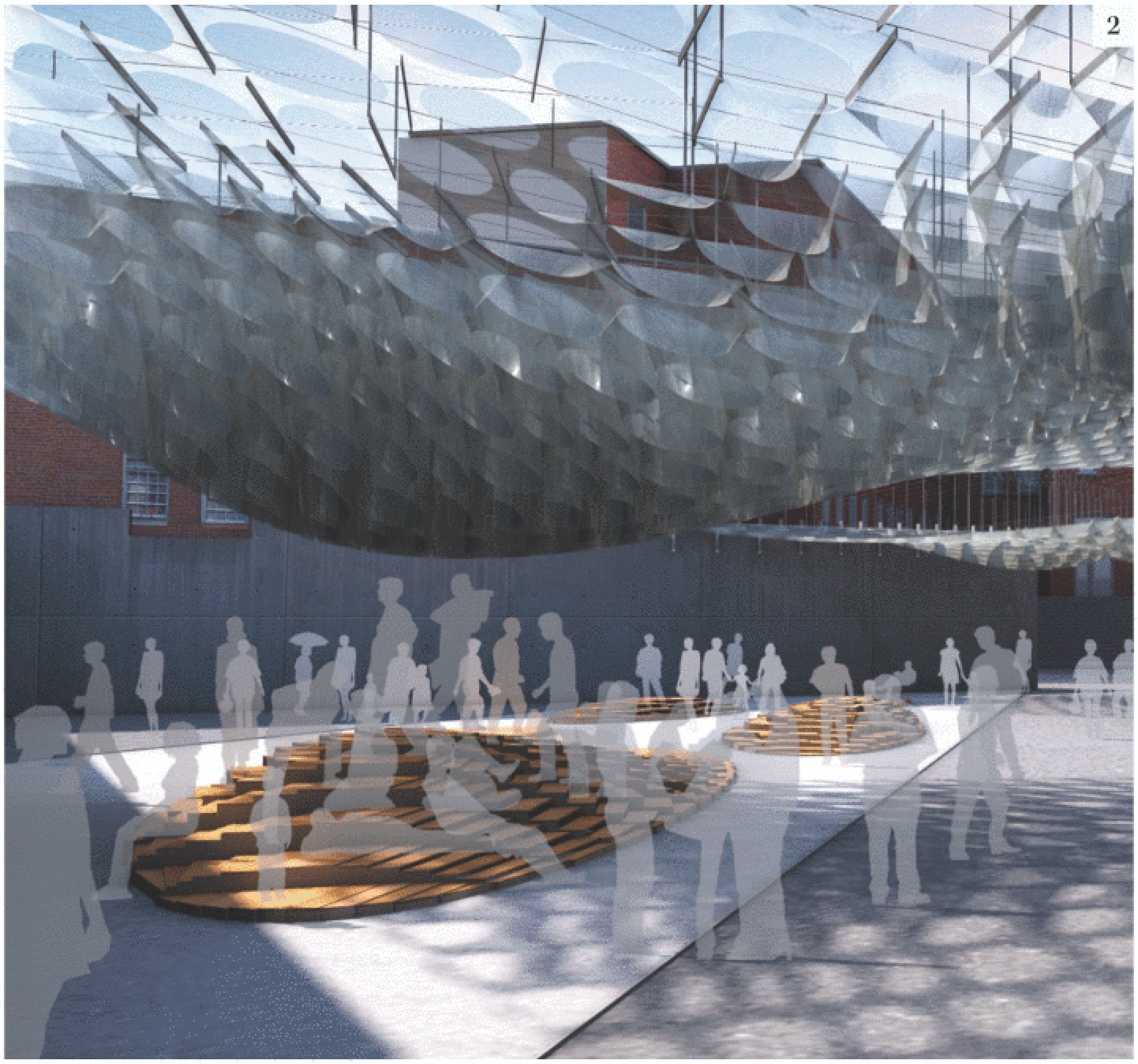
1 HONOR: **Hydro-Net**—a proposed citywide network of webs that collect, store and distribute power generated by fog and algae—was envisioned as the future of San Francisco by **IwamotoScott Architecture**.

2 MERIT: **IwamotoScott Architecture** modeled architectural elements on the form and features of underwater life for **REEF**, a proposed environment for New York City's MoMA/PS1 Urban Beach.

3 CITATION: **Kennerly Architecture & Planning** envisioned **1225 Dolores Street**—the last vacant lot on one of San Francisco's most desirable boulevards—with modernized bay windows to reference the styles of neighboring homes.

4 CITATION: Wanting to create a dignified and practical space for day laborers to gather and seek out employment, **Public Architecture** designed the **Day Labor Station**, a prefabricated structure equipped with a restroom and a small kitchen.

5 CITATION: For **Bodega Bauer Winery**, **Field Architecture** imagined a structure informed by the vineyard's soil, sunlight and rain—making the project, like the grapes on the surrounding vines, a true product of its environment.



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AIA SF AWARD FOR YOUNG ASSOCIATES

■ **YOUNG ASSOCIATE:** An enthusiastic spokesperson for emerging professionals in the field, **Jason Dale Pierce, Associate AIA**, has played a significant role in building support and membership for both the American Institute of Architecture Students and the Bay Area Young Architects.

■ **YOUNG ASSOCIATE: Rachel Bannon-Godfrey** became a LEED-accredited professional shortly after entering her field and continues to demonstrate her dedication to energy-efficient and sustainable design as an architectural designer at HOK San Francisco.

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RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architect: Steve Johnson, MDA Johnson Favaro, 5898 Blackwelder St., First Fl., Culver City, 310-559-5720, johnsonfavaro.com.

DEAR READER

PAGE 36 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

FADED GLORY

PAGE 64 Dress: Neiman Marcus, 150 Stockton St., SF, 415-362-3900, neimanmarcus .com; Dinnerware: Target, 5001 Junipero Serra Blvd., Colma, 650-992-8433, target .com, Teapot: Staub, Sur La Table, 1806 Fourth St., Berkeley, 510-849-2252, staubusa .com; Fabric: Britex, 146 Geary St., SF, 415-392-2910, britexfabrics.com.

PERFECT HARMONY

PAGE 82 Tyler Manchuck, Ive Haugeland, Shades of Green Landscape Architecture, 323 Pine St., Sausalito, 415-332-1485, shadesofgreenla.com.

THE JOURNEYMAN

PAGE 84 Miki Iwasaki, 2632 B St., San Diego, mi-workshop.com.

FLOWER POWER

PAGE 86 Sylvie Oxman, Blossom Home, 633 University Ave., Los Gatos, 408-354-0906, blossomhome.com.

DESERT COOL

Architect: Steve Johnson, MDA Johnson Favaro, 5898 Blackwelder St., First Fl., Culver City, 310-559-5720, johnsonfavaro.com; Contractor: Ricardo Salas Landscaping and Maintenance, Palm Springs, 760-320-9903.

PAGES 102–103 (LIVING ROOM) Painting: Eric Nash, Rose in Venice, 1225 Abbot Kinney Blvd., Venice, 310-399-0040, roseinvenice.com; Side table: Warren Platner, Knoll, 317 Montgomery St., SF, 415-837-2100, knoll.com; Side chairs: Thom Mayne, Morphosis, 2041 Colorado Ave., Santa Monica, 310-453-2247, morphosis.net; Daybed: "Barcelona," Mies van der Rohe, Design Within Reach, 8070 Beverly Blvd., L.A., 323-653-3923, dwr.com; Pillows and blue ceramic Chinese sphere beside pool: Berbere, 3049 S. La Cienega Blvd., Culver City, 310-842-3842, berbereimports.com; Orange throw: Empiric Studio, 7918 Beverly Blvd., L.A., 323-634-7323, empiricstudio.com.

PAGE 104 (KITCHEN) Dining chairs: vintage, homeowner's own; Dining table: T.H. Robsjohn-Gibbings, 20th Century Interiors, 3686 20th St., SF, 415-970-8500, 20thdesign.com.

PAGE 105 (MASTER BEDROOM) Painting: Patrick Kelly, Vioski, 132 S. La Brea Ave., L.A., 323-937-7741, vioski.com; Bureau: vintage, homeowner's own; Bed and linens: homeowner's own.

PAGE 105 (GUEST BEDROOM) Side table: Lawson-Fenning, 7257 Beverly Blvd., L.A., 323-934-0048, lawsonfenning.com; Wall sconces: vintage, Venini glass, Lawson-Fenning; Chair: homeowner's own.

PAGE 106–107 (BACKYARD) Landscaping: Ricardo Salas Landscaping and Maintenance, Palm Springs, 760-320-9903.

PAGE 108 (ENTRANCE) Landscaping: Ricardo Salas Landscaping and Maintenance, Palm Springs, 760-320-9903.

PAGE 108 (OUTDOOR DINING) Dining table and chairs: "1966," Richard Schultz, Summit Furniture, 8687 Melrose Ave., West Hollywood, 310-289-1266, richardschultz.com.

PAGE 109 (POOL) Sofa, chairs, tables and chaises: custom, Modern Home, 2500 N. Palm Canyon Dr., Ste. B5B, Palm Springs, 760-320-8422, psmdhome.com; Disk umbrellas: Brown Jordan, 18687 Melrose Ave., West Hollywood, 310-659-0771, brownjordan.com; Vases: Rolling Greens, 9528 Jefferson Blvd., Culver City, 310-559-8656, rollinggreens.com.

COASTAL LIVING

Architect: Tom Thacher, Thacher & Thompson Architects, 200 Washington St., Ste., 201, Santa Cruz, 831-457-3939, tntarch.com; Project architect: Peter Silva, Thacher & Thompson Architects; Designer: Pamela Pennington, 947 Industrial Ave., Palo Alto,

650-813-1797, pamelapenningtonstudios.com; Building contractor: Mark De Mattei, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Landscape: Lynn Jackson, Jackson Landscape, 216 Central Ave., Capitola, 831-477-0447, jacksonlandscapesc.com.

PAGES 110–111 (EXTERIOR) Landscape: Lynn Jackson, Jackson Landscape, 216 Central Ave., Capitola, 831-477-0447, jacksonlandscapesc.com; Lighting: Riverside Lighting and Electric, 300 Soquel Ave., Santa Cruz, 831-423-7411; Windows: Fleetwood Windows & Doors, Capistrano Valley Glass, 26051 Avenida Aeropuerto, San Juan Capistrano, 949-493-4623, fleetwoodusa.com.

PAGE 112 (KITCHEN) Cabinets: custom, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Flooring : Fonjone limestone, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Refrigerator: Thermador, BSC Culinary, 1665 Mission St., SF, 94103, 415-626-6246, thermador.com; All other appliances: Viking, BSC Culinary, 1665 Mission St., SF, 94103, 415-626-6246, vikingrange.com; Countertops: Fonjone limestone, Ceramic & Stone Design, 1410 Memorex Dr., Santa Clara, 408-988-9222; Bowls: Area, 540 Jackson St., SF, 415-989-2732, areasanfrancisco.com; Pendant lights: Holly Hunt, 8687 Melrose Ave., Ste. B377, L.A., 310-659-3776, hollyhunt.com; Windows: Fleetwood Windows & Doors, Capistrano Valley Glass, 26051 Avenida Aeropuerto, San Juan Capistrano, 949-493-4623, fleetwoodusa.com.

PAGE 113 (PATIO) Outdoor dining set: Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Tablecloth and napkins: Summer House, 21 Thockmorton Ave., Mill Valley, 415-383-6695; Shell: Z Gallerie, 2154 Union St., SF, 415-346-9000, zgallerie.com; Placemats: Sue Fisher King, 3067 Sacramento St., SF, 415-922-7276, suefisherking.com; Glasses and bowls: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com.

PAGE 114 (BAR) Cabinets: custom, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Bar stools: Design Within Reach, 1913 Fillmore St., SF, 415-567-1236, dwr.com; Television: Sony, Sony Style, 8500 Beverly Blvd., L.A., 310-657-4428, sony.com; Table and chairs: Calligaris, Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com.

PAGE 114 (DEN) Windows: Fleetwood Windows & Doors, Capistrano Valley Glass, 26051 Avenida Aeropuerto, San Juan Capistrano, 949-493-4623, fleetwoodusa.com; Light fixture: De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Chairs: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Flooring: Fonjone limestone, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Table: Kolkka Furniture, Wroolie & Co., 101 Henry Adams St., Ste. 215–235, SF, 415-863-8815, kolkka.com.

PAGE 115 (KITCHEN AND DINING) Cabinets: custom, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Table and chairs: Calligaris, Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com; Chandelier: "Avalon," Fuse Lighting, 8659 Holloway Plaza Dr., West Hollywood, 310-652-2411, fuselighting.com; Chairs: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com.

PAGE 116 (STAIRCASE) Flooring: Fonjone limestone, De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com; Art: Phoenix Art Group, 4125 N. 14th St., Phoenix, AZ, 602-241-1060, phxartgroup.com.

PAGE 116 (LIVING ROOM) Light fixture: De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Sofa: Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com; Chairs: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Woodgrain pillows: Krimsa, 2190 Union St., SF, 415-441-4321, krimsa.com; Throw: Summer House, 21 Thockmorton Ave., Mill Valley, 415-383-6695; Tray: Sue Fisher King, 3067 Sacramento St., SF, 415-922-7276, suefisherking.com; Windows: Fleetwood Windows & Doors, Capistrano Valley Glass, 26051 Avenida Aeropuerto, San Juan Capistrano, 949-493-4623, fleetwoodusa.com; Ottoman: "Clinton," Gus Wingard, 2319 Market St., SF, 415-431-6900, gusmodern.com.

PAGE 117 (BEDROOM) Bed and end table: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Outdoor furniture: Restoration Hardware, 1733 Fourth St., Berkeley, 510-526-6424, restorationhardware.com; Chair: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Pillow (on chair): Krimsa, 2190 Union St., SF, 415-441-4321, krimsa.com; Throw: Wynne Alex, 3085 Sacramento St., SF, 415-922-1600; Window manufacturer: Fleetwood Windows & Doors, Capistrano Valley Glass, 26051 Avenida Aeropuerto, San Juan Capistrano, fleetwoodusa.com; Window installation: De Mattei Construction, 1794 The Alameda, San Jose, 408-350-4200, demattei.com.

PAGE 117 (BATHROOM) Tile: Porcelanosa, 391 East Brokaw Rd., San Jose, 408-467-9400, porcelanosa-usa.com; Glass tile and mirrors: Ceramic & Stone Design, 1410 Memorex Dr., Santa Clara, 408-988-9222; Sinks: Deca, deca.com.br; Lighting: Robern, The Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, robern.com.

LOFTY AMBITIONS

Interior designer: Velvet Hammerschmidt, Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Landscape consultation: Mia Lehrer & Associates, 3780 Wilshire Blvd., Ste. 1100, L.A., 213-384-3844, mlagreen.com.

PAGE 118–119 (LIVING ROOM) Sofa, chair and ottoman: B & B Italia, 8801 Beverly Blvd., L.A., 310-278-3191, bebitalia.it; Carpet: Diva, 8801 Beverly Blvd., L.A., 310-278-3191, divafurniture.com; Pillows and console table: custom, Velvet Hammerschmidt,

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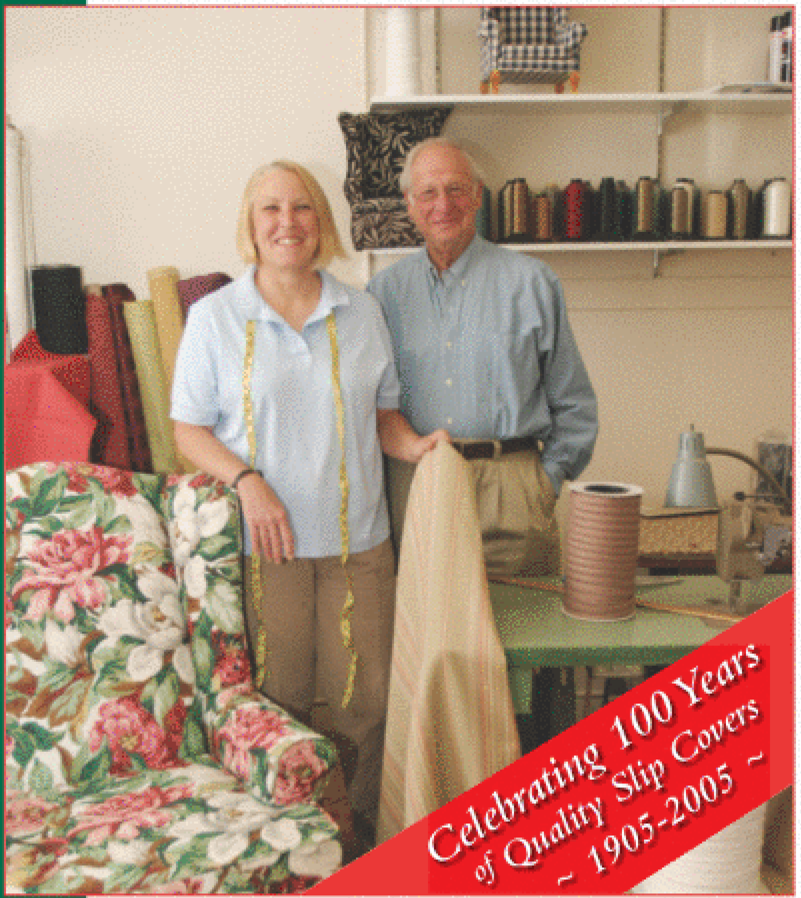

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RESOURCE GUIDE

Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Blue suspended light: Leucos, Light, 500 S. Sepulveda Blvd., Manhattan Beach, 310-798-0992, leucos.com; Bookshelf design: custom, Velvet Hammerschmidt, Velvet Hammerschmidt Designs; Flooring: Oregon Lumber Co., 800-824-5671, oregonlumber.com; Bookshelf fabrication: Village Woodcraft, 5560 Alhambra Ave., L.A., 323-244-8880, vw-inc.com; Leather chair: ICF, Italy, icf-office.it.

PAGE 120 (DINING ROOM) Dining table: custom, Velvet Hammerschmidt, Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Dining chairs: Philippe Starck, Design Within Reach, 8070 Beverly Blvd., L.A., 323-653-3923, dwr.com; Chandelier: "PH Artichoke," Louis Poulsen, louispoulsen.com; Painting (hallway, far): Wendy Alexander; Painting (hallway, near): "Playing Coy," Robert Sean Coons, Robert Berman Gallery, 2525 Michigan Ave., Santa Monica, 310-315-1937, robertseancoons.com. Orange pendant: Fontana Arte, 54 N. Moore St., NYC, 212-334-3295, fontanaarte.it.

PAGE 121 (KITCHEN) Cabinets and island: Bulthaup, 153 S. Robertson Blvd., L.A., 310-288-3875, bulthaup.com; Range: Gaggenau, Purcell Murray, 15400 Graham St., Ste. 102, Huntington Beach, 800-294-0644, gaggenau-usa.com; Bar stools: "Jamaica," Knoll Studio, Design Within Reach, 8070 Beverly Blvd., L.A., 323-653-3923, knoll.com; Dining table: custom, Velvet Hammerschmidt, Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Dining chairs: Philippe Starck, Design Within Reach.

PAGE 122–123 (BEDROOM) Carpet: homeowner's own; Bed and end table: B & B Italia, 8801 Beverly Blvd., L.A., 310-278-3191, bebitalia.it; Lighting: Artemide, 9006 Beverly Blvd., West hollywood, 310-888-4099, artemide.com; Art: Velvet Hammerschmidt, Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Linens: homeowner's own.

PAGE 120-121 (ROOF DECK) Roof-deck design: custom, Velvet Hammerschmidt, Velvet Hammerschmidt Designs, 1601 Cloverfield Blvd., Santa Monica, 310-828-7900, v-hdesign.com; Bench seat: Gloster Outdoor Furniture, Patio & Fireplace Collection, 2512 Santa Monica Blvd., Santa Monica, 310-452-0026, gloster.com; Landscape consultation: Mia Lehrer & Associates, 3780 Wilshire Blvd., Ste. 1100, L.A., 213-384-3844, mlagreen.com.

2008 AIA SAN FRANCISCO AWARDS

LISTED BELOW ARE THE JURIES FOR EACH CATEGORY, AS WELL AS THE CREDITED DESIGNERS AND PHOTOGRAPHERS FOR EACH AWARD.

JURIES: ARCHITECTURE AND INTERIOR ARCHITECTURE: Ming Fung, Hodgetts + Fung Design Associates; William Menking, *The Architect's Newspaper*; Larry Scarpa, Pugh + Scarpa Architects. ENERGY AND SUSTAINABILITY: Rachel Bannon-Godfrey, HOK; Charles Benton, UC Berkeley College of Environmental Design; Bill Burke, Pacific Energy Center; Cate Leger, Leger/Wanaselja Architecture. INTEGRATED PROJECT DELIVERY: Nora Klebow, Kaiser Permanente; Simin Naaseh, Forell/Elsesser Engineers, Inc.; Jes Pederson, Webcor Builders; Zigmund Rubel, Anshen+Allen. URBAN DESIGN: Stephen Engblom, EDAW; Alex Hinds, Marin County Community Development Agency; Sarah Karlinsky, SPUR; William Menking, *The Architect's Newspaper*; Ed Ong, Architecture and Planning Consultant. UNBUILT DESIGN: Dr. Ila Berman, CCA; Ming Fung, Hodgetts + Fung Design Associates; William Menking, *The Architect's Newspaper*; Larry Scarpa, Pugh + Scarpa Architects. SPECIAL ACHIEVEMNET AND YOUNG ARCHIETCT/ASSOCIATE: Caitlin Cameron, Naylor + Chu; Denis Henmi, Kwan Henmi Achitecture/Planning Inc.; Mark Hornberger, Hornberger + Worstell; Raphael Sperry, Simon & Associates.

ARCHITECTURE (PAGES 128–130)

SAN FRANCISCO FEDERAL BUILDING
Morphosis, SmithGroup. General contractor: Dick Corporation/Morganti General Contractors. Project/construction manager: Hunt Construction Group. Interior design: Morphosis. Developer: U.S. General Services Administration (Maria Ciprazo, project executive). Landscape: Richard Haag Associates Inc., J.J.R. Civil engineer: BKF Engineers. Structural, electrical, mechanical and plumbing: Ove Arup and Partners. Lighting: Horton Lees Brogden Lighting Design, Inc. Acoustics: Thorburn Associates. Audio visual: Propp and Guerin. Rendering and model construction: Morphosis. Energy modeling: Lawrence Berkeley National Laboratory. Code: Rolf Jensen & Associates. Signage: Kate Keating Associates. Geotechnical: Geomatrix. Cost estimator: Davis Langdon. Curtain wall: Curtain Wall Design & Consulting, Inc. Vertical transportation: Hesselberg, Keessee & Associates, Inc. Photography: Roland Halbe Fotografie, Nic Lehoux Photography.

BRIDGE RESIDENCE
Stanley Saitowitz/Natoma Architects Inc. (Stanley Saitowitz, principal; Edward Kim, project manager; John Winder, project architect; Michael Luke, project architect). General contractor: Redhorse Constructors, Inc. (David Warner). Landscape: Catlin Landscape Architecture (Jim Catlin). Civil engineer: ILS Assoc. Inc. (Irving Schwartz). Structural: Dolmen Structural Engineers (Diarmuid McNeil). Photography: Rien van Rijthoven Architecturephotography.

TEHAMA GRASSHOPPER
Fougeron Architecture (Ann Fougeron). Structural engineer: Endres Ware Architects/ Engineers (Paul Endres). Lighting: Dodt Architectural Lighting and Electrical Systems (Dan Dodt). Architectural metals: Dennis Luedeman Metals (Dennis Luedeman). Photography: Richard Barnes Photography (Richard Barnes).

185 POST STREET
Brand + Allen Architects, Inc. Structural engineer: Murphy Burr Curry, Inc. Mechanical: Guttmann & Blaevoet. Electrical: Silverman & Light. Contractor: Plant Construction Co., LP.

SHERMAN RESIDENCE
Lorcan O'Herlihy Architects (Lorcan O'Herlihy, principal). General Contractor: Lawrence Moda. Interior design: Lorcan O'Herlihy Architects (Lorcan O'Herlihy, principal). Structural engineer: Paul Franceschi. Photography: Tim Griffith Photography.

CLOVIS MEMORIAL DISTRICT CONFERENCE CENTER
Mark Cavagnero Associates (Mark Cavagnero, FAIA, principal). General contractor: Zumwalt Construction. Project/construction manager: Clovis Memorial District (Bruce Thiesen). Interiors: Mark Cavagnero Associates (Roslyn Cole, AIA). Planning: Mark Cavagnero Associates (Mark Cavagnero, FAIA). Landscape: Quadriga (Bill Mastick). Civil engineer: Yamabe & Horn Engineering, Inc. (Gary Horn). Structural: Murphy Burr Curry (Alan Burr). Mechanical, electrical and plumbing: Flack + Kurtz Inc. (Pete Samaras). Lighting: Auerbach Glasow (Patricia Glasow). Acoustics: Charles M. Salter Associates (Tom Schindler). Audio visual and theater: Auerbach Pollock Friedlander (Steve Pollock). Cost estimating: Davis Langdon (David Cobb). Photography: David Wakely Photography.

CCA GRADUATE CENTER
Jensen Architects (Mark Jensen, principal; Frank Merritt, project architect). General contractor: Oliver & Company (Noel Seale, project manager; Tim Miller, project foreman). Civil engineer: KCA Engineers, Inc. (Peter Bekey). Structural: Jeffrey Weber & Associates (Jeffrey Weber). Mechanical and plumbing: Guttmann & Blaevoet (Jeffrey Blaevoet). Electrical: Silverman & Light (Nancy Heckrotte). Acoustics: Charles M. Salter Associates (Robert Alvarado). Geotechnical engineer: Geotecnia (Luis Moura). Environmental consultant: URS Corporation (Susan Flakus). Permit expediter: Gary Bell & Associates. Photography: Mark Luthringer Photography.

ANN HAMILTON TOWER
Jensen Architects (Mark Jensen, principal; Dean Orr, project architect). General contractor: Oliver & Company (Steve Oliver). Civil engineer: Atterbury & Associates (Tom Atterbury); Structural: Citta Structural Engineers (Patrick Vennari).

1234 HOWARD STREET
Stanley Saitowitz/Natoma Architects Inc. (Stanley Saitowitz, principal; John Winder, principal; Neil Kaye, associate). General contractor: Carolin Construction Inc. (Sylvester Carolan). Developer: 1234 Howard LLC. Landscape: Blasen Landscape Architecture (Eric Blasen). Structural engineer: Santos and Urrutia LLC (Albert Urrutia). Photography: Rien van Rijthoven Architecturephotography.

HEALDSBURG RESIDENCE
Nick Noyes Architecture (Nick Noyes, principal). General contractor: Haak & Horick Builders Inc. (Brian Horick). Color consultant: Helen Eging Color Consultant (Helen Eging). Landscape: Alexis Woods. Civil engineer: Sandine & Associates Inc. (David Sandine). Structural: JEC Structural (Jason Cambell). Lighting: Light Box (Johno Whant). Photography: César Rubio Photography.

DEPARTMENT OF HEALTH SERVICES RICHMOND CAMPUS OFFICE BUILDING
Studios Architecture (Charles Dilworth, AIA, LEED). General contractor: Swinerton Builders. Project/construction manager: Studios Architecture (Alan Tom, AIA, PE). Interior design and planning: Studios Architecture. Landscape: The SWA Group. Civil engineer, geotechnical and structural: Rutherford & Chekene. Mechanical, electrical and plumbing: Mazzetti & Associates. Acoustics: Charles Salter & Associates. Rendering and model construction: Studios Architecture. Photography: Tim Griffith Photography.

BLUE STAR CORNER
Partner David Baker + Partners (Kevin Wilcock). General contractor: Bjork Construction (Don Bjork). Developer: Holliday Development (Rick Holliday, Kevin Wakelin). Landscape: CMG Landscape Architects (Chris Guillard, Scott Cataffa). Civil engineer: Sandis (Jessi Bolton, Dave Angers). Structural: Tipping Mar + Associates (Steve Tipping). Lighting: Xanders Design Group (Angi Xanders).

URBAN DESIGN (PAGE 131)

PANDHANDLE BANDSHELL
CMG Landscape Architecture. Project/construction manager: Steve Young. Landscape: CMG Landscape Architecture (Chris Guillard, principal). Structural engineer: Degenkolb Structural Engineers (Mark Sinclair). Design and construction: Finch Mob (Will Chase, Marcus Guillard); Rebar (John Bela); Working Art (Khabir Salahayden). With generous support from: San Francisco Department of the Environment, Black Rock Arts Foundation and community volunteers.

INTERIOR ARCHITECTURE (PAGES 132–133)

B'NAI ISRAEL RENOVATION
Herman & Coliver Architecture, Locus Architecture (Steve Rajninger, Bob Herman FAIA, Susie Coliver AIA, Steven Rajninger AIA, Karim Hammid, Hillary Hubbard AIA, Patricia Alarcon AIA, Michele DeJesus, Melissa Garcia, Jonas Weber, Josh Snyder, Ryan Knock). General contractor: Rudolph and Sletten (Tim Albiani). Structural engineer: Cole Yee Schubert & Associates (Kenneth Luttrell). Mechanical and plumbing: Capital Engineering Consultants (Mike Novotny). Electrical: Interface Engineering (Charles Pasillas). Lighting: Architectural Lighting Design

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RESOURCE GUIDE

(David Malman). Textile fabrication: David Bjorngaard Design (David Bjorngaard). Glass etching: Romieki Bros. (Gary Van Velsor). Metal fabrication: West Edge Metals (Tony Dominski). Photography: David Wakely Photography.

MARVISI RESIDENCE
Sand Studios (Larissa Sand, principal; Oblio Jenkins, Shaun Creager, Karl Zahn). Consulting architect: Jose R. Carlo CIC. General contractor: Icon Construction (David Marvisi). Mechanical engineer: Marcos Misrahi PE. Audio visual: Sam Maxicon. Photography: Ken Hayden Photography.

CONDUIT
Stanley Saitowitz/Natoma Architects Inc. (Stanley Saitowitz, principal; Alan Tse, associate). General contractor: Spiers Construction (Brian Spiers). Acoustics: Colin Gordon & Associates (Dale Pekrul). Photography: Rien van Rijthoven Architecturephotography.

MIZU SPA
Stanley Saitowitz/Natoma Architects Inc. (Stanley Saitowitz, principal; Alan Tse, associate) General contractor: Landmark Construction (Samson Ng). Mechanical engineer: MHC Engineers, Inc. (Joe Acosta). Acoustics: Colin Gordon & Associates (Dale Pekrul). Audio visual: Pacific Audio Video (Andy Chen). Photography: César Rubio Photography.

OPTICAL CENTER
Stanley Saitowitz/Natoma Architects Inc. (Neil Kaye, associate). Associate architects: 26'10 South Architects. General contractor: Hilton Abrams Construction.

KARA'S CUPCAKES
Montalba Architects, Inc. (David Montalba, principal). General contractor: NorCal Construction Management Services, LLC (Jonathan Townley). Interior design: Thinkpure, Inc. (Kelly Schandel). Millwork: Sun Woodworks (Michael Dotter). Developer: JMA Ventures, LLC (Rita Hernandez). Structural engineer: Julia Y. Chen Design, Inc. (Julia Chen). Lighting: John Brubaker Architectural Lighting Consultants (John Brubaker). Rendering: Montalba Architects, Inc. (Josh Russell). Branding consultant: PoolSF (Jon Ritt). Photography: Mitch Tobias Photographer.

FORESTVILLE LIBRARY
General contractor: GCCI (Mike Gentry). Project/construction manager: GCCI (Gary Contaldo). Interior design, lighting, planning and photography: Plum Architects (Roberta Wahl, principal). Landscape: Carducci and Associates (Bill See). Civil engineer: Brelje & Race Consulting (Arthur Ralston III). Structural: Cornerstone Engineering (Tom Swayze). Mechanical: MHC Engineering (Meng-Hsiu Chen). Electrical: O'Mahony and Myer (Peter Colenbrander).

I DREAM OF CAKE
Montalba Architects, Inc. (David Montalba, principal). General contractor: Gotham Bay Construction (Andrew Garay). Interior design: Thinkpure, Inc. (Kelly Schandel). Millwork: Sun Woodworks (Michael Dotter). Lighting: John Brubaker Architectural Lighting (John Brubaker). Photography: Dominique Vorillon.

VANS WORLD HEADQUARTERS
General contractor: Caliber Construction (Doug Bassett). Interior design, rendering and model construction: Pollack Architecture (David Galullo, AIA, IIDA). Mechanical engineer, electrical and plumbing: PD&A (Cornelia Dirpes). Photography: Fotoworks (Benny Chan).

ENERGY + SUSTAINABLITY (PAGE 134)

ORINDA CITY HALL
Siegel & Strain Architects (Henry Siegel, principal). General contractor: Richard Larsen & Sons Construction (Rich Castro). Project/construction manager: The Covello Group (JD Brosnan). Interior design: Siegel & Strain Architects (Burton Peek Edwards, principal). Developer: City of Orinda (Monica Pacheco). Landscape: Merrill Morris Partners (Cathy Merrill). Civil engineer: BKF (Jaysen Long). Structural: Tipping Mar (David Mar). Mechanical: Tayor Engineering (Glenn Friedman). Electrical and lighting: AfterImage+ Space (Brian Leibel). Plumbing: Taylor Engineering (Bill Stahl). Acoustics: Wilson, Ihrig & Associates (Pablo Daroux). Model construction: Siegel & Strain Architects (Chris Chalmers). Photography: David Wakely Photography.

NUEVA SCHOOL HILLSIDE LEARNING COMPLEX
Leddy Maytum Stacy Architects, Inc. (William Leddy, FAIA, principal; Jasen Bohlander; Roberto Sheinberg; Marsha Maytum FAIA, Mark Chenchin, Gregg Novicoff AIA, Chris May, Matthew Wadlund, Sannihita Takkallapalli). General contractor: Herrero Construction, Inc. (Rick Herrero) Owner: The Nueva School. Project/ construction manager: Lake Street Ventures (Michael Stoner). Civil engineer: BKF (Jaysen Long). Structural: Forrell Elsesser Engineers (Grace Kang). Mechanical and plumbing: Rumsey Engineers (Peter Rumsey). Electrical: Integrated Design Associates, Inc. (David Kaneda). Acoustics: Charles M. Salter Associates, Inc. (Ken Graven). Lighting: Architectural Lighting Design (David Malman). Landscape: Andrea Cochran Landscape Design. Living roof: Rana Creek (Paul Kepheart). Food service consultant: Patrich Stein. Photography: Tim Griffith.

MOLECULAR FOUNDRY
SmithGroup (William L. Diefenbach, AIA, LEED AP; Barbara Abecassis, LEED AP; Lise Barriere, OAQ; Lily Lai, LEED AP; Roxanne Malek, AIA LEED AP; David Moore, AIA, LEED AP; Hiroko Miyake; Irene Monis, AIA, LEED AP; Suzanne Napier, AIA; Steve Spaid, AIA, LEED AP; Tom Worden). General contractor: Rudolph & Sletten (Robert Blanchard). Interior design, planning rendering and model construction: SmithGroup (William L. Diefenbach, AIA, LEED AP). Landscape: Peter Walker

Partners (Paul Buchanan). Civil engineer, structural: Rutherford + Chekene (Mark Saunders). Mechanical and plumbing: Gayner Engineers (Nick Mironov). Lighting: Affiliated Engineers, Inc. (Ron Smits). Acoustics: Colin Gordon & Associates (Hal Amick). Audio visual: Infrastructure Design Associates (John Lambert). Photography: Tim Hursley; David Wakely.

BEVERLY PRIOR ARCHIETCTS

Huntsman Architectural Group (Linda Parker, CID, principal; David Meckley, IIDA CID, lead designer; Robin Bass, LEED AP, sustainable design leader; Cecily Chudacoff, designer). General contractor: Pankow Special Projects (Wally Naylor, principal; Jim Coyle, project manager; Alex Sinunu, LEED AP, assistant project manager). Move coordination project manager: The Terry Group (Nancy Kelley). Mechanical engineer, electrical and plumbing: Glumac (Jack Sargent, associate principal; Josh McMahan, electrical project manager; Chien Si Harriman, mechanical project manager). Photography: Sharon Risedorph Photography.

INTEGRATED PROJECT DELIVERY (PAGE 135)

UCSF HEALTH SCIENCES WEST FOURTH FLOOR PATHOLOGY LABORATORY REMODEL

The Design Partnership (John Boerger, principal; Eric Peabody, project manager). General contractor: J.W. & Sons, Inc. (John Arntz; Bruce Dockter). Project/construction manager: Herrero Contractors, Inc. (George Hastings). Structural engineer: Degenkolb Engineers (Ray Pugliesi). Mechanical: Gayner Engineers (Shuen Lo). Electrical: Gayner Engineers (Randy DeCuyper). Mechanical subcontractor: Marelich Mechanical (Dan Clifford). Electrical subcontractor: E.J. Weber Electric (Jim Coffman). Owner: UCSF. Photography: The Design Partnership.

SUTTER HEALTH PROTOTYPE

HOK (William Roger, Healthcare Director, SVP). General contractor: McCarthy (Richard Henry). Structural engineer: Rutherford & Chekene (David Bleiman). Mechanical and plumbing: Affiliated Engineers, Inc. (Bill Vernon). Electrical: Silverman & Light (Chuck Silverman). Rendering: Studio2A (Adam Kruvand). Operational consultant: Navigant Consulting (Mark Brazitis). Environmental consultant: Advanced Environmental (Andrew Corney).

UNBUILT DESIGN (PAGES 136–137)

HYDRO-NET

IwamotoScott Architecture (Lisa Iwamoto, principal; Craig Scott, principal; Cassiano Bonjardim; Sean Canty; Chris Chalmers; Manuel Diaz; Ryan Golenberg; Wei Huang; John Kim; Charles Lee; Stephanie Lin; Jennifer Ly; Dan Sullivan) Special Thanks: Christina Kaneva.

REEF

IwamotoScott Architecture (Lisa Iwamoto, principal; Craig Scott, principal; Joseph Becker; Chad Carpenter; Hanna Ernsting; Sha Hwang; James Leng; Stephanie Lin; Jennifer Ly; Dan Sullivan; Adrienne Watkins; Alicia Lee; Amanda Bensel; Amna Sharinardy; Birta Frodadottir; Brenna Williams; Christina Kaneva; Christine Wu; Cindy Park; Cormni Benedek; Danny Feig; Doug Mok; Flonian Sauer; Frank Placas; Geroge Lin; Haloise Redding; Jeremy MacDonald; John Kim; Julia Page; Mike Cantor; Minjeong Kim; Mony Suwannukul; Ngan Truoung; Nicholas Polansky; Nicholas Simcik Arese; Phong Bui; Riyo Namigata; Roper Macaraeg; Sam Feig; Tri Minh; Zachery Watson). Structural Consultants: Ove Arup San Francisco (Larry Chambers, Reid Senescu); Elstner Associates SF/NY (Douglas Gadow, Wiss Janney).

BODEGA BAUER

Field Architecture (Stan Field, principal). General contractor: Sergio Kulesz. Project/construction manager: Gustavo Gontovnikas. Interior design, landscape and model construction: Field Architecture (Stan Field, principal). Developer: Ron Bauer. Structural engineer: Paisaje & Jardin (Eduardo Vera). Rendering: Field Architecture (Jess Field).

DAY LABOR STATION

Public Architecture (Liz Ogbu; John Peterson; John Cary). General contractor (Exhibition Piece): Ryan Associates (Jim Friedman). Structural engineer: Monte Stott & Associates (Monte Stott). Green consultant: Lynn Simon & Associates (Lynn Simon). Photography (Client Portraits): Elena Dorfman Photography (Elena Dorfman). Image composting (Client Portraits): MendeDesign (Jeremy Mende). Photography (Exhibition Piece): Albert Vcerka Photography/Esto Photographics (Albert Vcerka). Media consultant: Barbara Franzoia Consults (Barbara Franzoia). Model construction: Public Architecture (Nathan Brown, volunteer). Image support: Public Architecture (Syd Elkins, volunteer). Translation: Public Architecture (Michelle Huber, volunteer); Peterson Architects. Rendering: Public Architecture (Margot Lystra, volunteer; Pheobe Schenker, volunteer).

1225 DOLORES STREET

Kennerly Architecture and Planning (Owen Kennerly, principal; Sarina Bowen; Brian Stryzek; Nana Koami).

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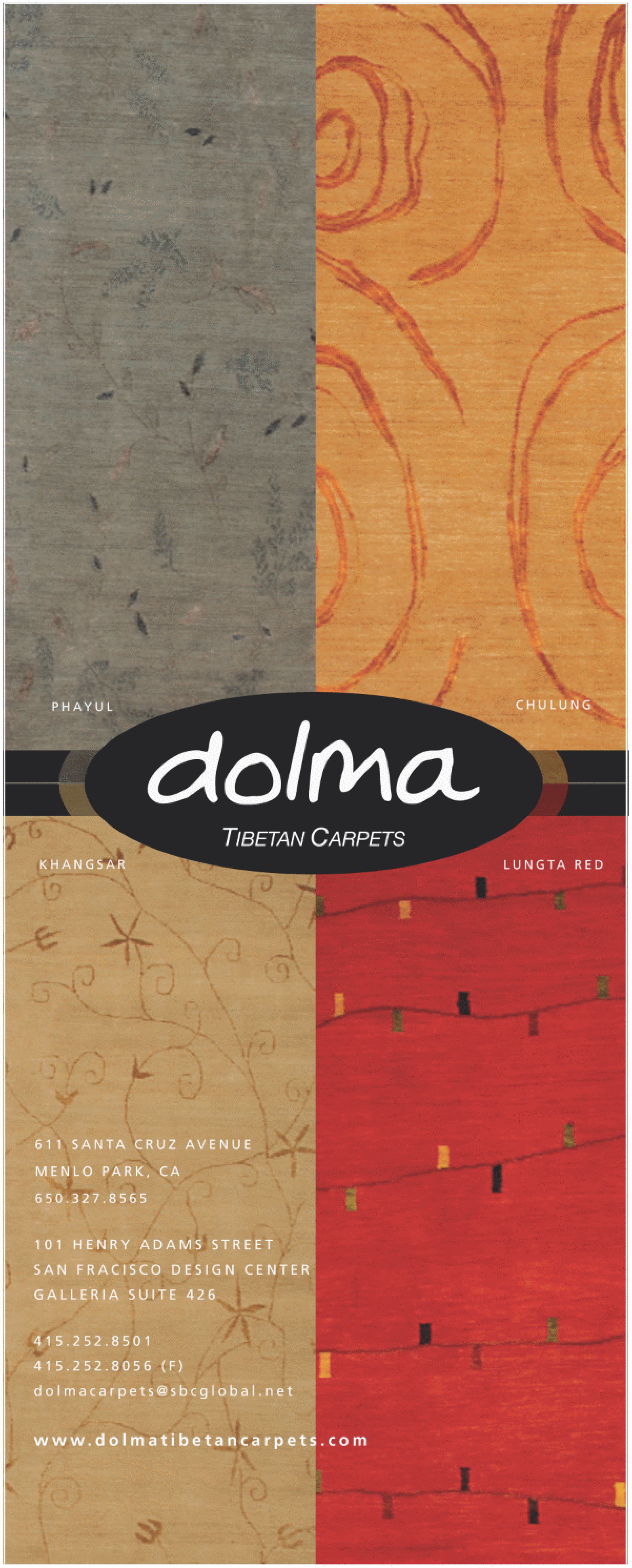

THE COMMUNITY ORGANIZER

LOS ANGELES ARCHITECT A. QUINCY JONES LOOKED BEYOND THE WALLS OF THE HOMES HE DESIGNED AND CREATED NEIGHBORHOODS FOR LIVING. BY EMERALD REILLY

Architect A. Quincy Jones is known for creating not just private homes, but also dynamic public spaces for the use of the whole community," says Cory Buckner, the author of *A. Quincy Jones* (Phaidon), a 2002 monograph of the late architect's career that was re-released earlier this year.

Soon after opening his first Los Angeles architecture studio in 1945, Jones found himself with a unique project when a group of musicians commissioned him to create a cooperative community in the Santa Monica Mountains. When construction began, more than 500 people had already signed on to live in what would later become known as the Mutual Housing Authority. One of the few successful co-ops in California, the project included parks, a community center, a nursery school and hundreds of homes selected from eight different models designed by Jones and partners Whitney R. Smith and Edgardo Contini. Sixteen of the original houses have been declared historical monuments thanks to the efforts of Buckner, who is an architect living in the still-thriving MHA community.

In 1950, Jones met developer Joseph Eichler. The two shared a common philosophy of making well-designed homes affordable to the masses. For the next 25 years, Jones and his business partner, Frederick E. Emmons, designed homes for Eichler's iconic developments, including the 1961 Case Study #24—the only tract-house proposal in *Art+Architecture*'s Case Study program.

Throughout his career, Jones urged city planners, residential builders and architects to develop sustainable living environments with shops, parks, schools and churches. Though he went on to accept university and commercial commisions, Jones never strayed from his mission to create dynamic mixed-use communities for California residents.

LEFT: In 1938, just two years out of college, Jones designed and built his home on a plot that was deemed "unbuildable"—into the steep southeastern slope of Lookout Mountain in Los Angeles. RIGHT: In 1967, Jones designed the Peninsula Center Library, in Palos Verdes, with a pre-cast concrete ceiling.

PORTRAIT: COURTESY OF A. QUINCY JONES ARCHITECTURE ARCHIVE; OTHERS COURTESY OF JULIUS SHULMAN

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